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A historical study of Joseph Haydn's Missa brevis Sancti Joannis de Deo HOB. XXII:7

Jill Ann Jones
San Jose State University

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A historical study of Joseph Haydn's "Missa brevis Sancti Joannis de Deo" Hob. XXII:7

Jones, Jill Ann, M.A.

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U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

A HISTORICAL STUDY OF JOSEPH HAYDN'S *MISSA BREVIS SANCTI JOANNIS DE DEO* HOB. XXII:7

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APPROVED FOR THE SCHOOL OF MUSIC

William Meredith

Dr. William Meredith

Charlene Archibeque

Dr. Charlene Archibeque

William B. George

Dr. William George

APPROVED FOR THE UNIVERSITY

M. Lou Lewandowski

ABSTRACT

A HISTORICAL STUDY OF JOSEPH HAYDN'S
MISSA BREVIS SANCTI JOANNIS DE DEO
HOB. XXII:7

by Jill Ann Jones

This document is a study of Joseph Haydn's *Missa brevis Sancti Joannis de Deo* from historical and analytical persectives. It first examines the mass in the Classical period in Vienna: considering issues of style and function, investigating ecclesiastic and Imperial influences, and illustrating the many trends and traditions that were a part of mass composition at this time. Haydn's biography is discussed, particularly in light of its influence on his mass compostion. An overview of his fourteen masses is given, including a discussion of the characteristics of the *missa breves.* Lastly, the entire mass is analysized movement by movement, and the mass is considered within the context of the history of the genre and the biography of the composer.

One of the purposes of this study is a search for meaning within this mass. Meaning becomes evident as the *Missa brevis Sancti Joannis de Deo* is examined within historical and biographical contexts. Meaning is also extracted by ultilizing Deryck Cooke's method of analysis presented in his book *The Language of Music,* and by considering key characteristics as described by Christian Friedrich Daniel Schubart in Rita Stebblin's book *A History of Key Characteristics in the Eighteenth Century.*

ACKNOWLEDGEMENTS

I wish to express my deep gratitude to Dr. Charlene Archibeque for the constant inspiration she has provided throughout this degree, and for serving as a model of grace and power, beauty and intensity, intellect and musicianship.

Dr. William Meredith's high standards of scholarship and integrity of pursuit within the affective realm has also challenged and inspired me. I am especially thankful for his thorough and thoughtful oversight of this document.

My appreciation also goes to Dr. William George for providing me with the background knowledge I needed to prepare this document, and for his guidance, support and encouragement throughout my time at San Jose State University.

Without the support and partnership of my husband Peter this degree would not have been possible. I thank him for all the sacrifices he has made in order for me to achieve this goal, but mostly for his unwavering love.

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INTRODUCTION

A historical study of Joseph Haydn's *Missa brevis Sancti Joannis de Deo* can result in more than an increased awareness of the composition's context within the history of the genre and within the biography of the composer. As the mass is studied within these contexts, meaning within the mass can become evident. This work by Haydn can then be understood as more than the pleasant composition it superfically appears to be. Within the language of the Classical mass, and within his own musical language Haydn was expressing something. That "something" can begin to be perceived through a study of this nature.

This study will begin by examining the historical context of the mass, in particularly the mass in Vienna during the Classical period. An investigation of this nature will allow a comparison between what current styles, influences and traditions would have suggested to Haydn and what he actually did. The study will then focus on placing the mass within the context of Haydn's life and within the total output of his mass composition. The development of Haydn's compositional style will become apparent, and the *Missa brevis Sancti Joannis de Deo* can then be placed within this larger picture.

Haydn's compositional style as it applied to the mass was directly influenced by both hearing and performing the masses of Johann Joseph Fux and Georg Reutter the

younger. His relationship to these two Viennese composers will be discussed in greater detail below. It is because of this documented influence that the examples used in the first chapter are from masses composed by Fux and Reutter, which Haydn would have probably known.

CHAPTER I

THE MASS IN THE CLASSICAL PERIOD IN VIENNA

Issues of Style

The mass in the Classical period in Vienna was influenced by a wide variety of styles. In the middle of the eighteenth century Vienna was a city of diversity; it was a home to people of many nationalities, a blend of various ethnic groups and a fusion of artistic elements.[1] Its cosmopolitan nature allowed composers to be exposed to, and then to synthesize in their music, stylistic influences from Italy, France and what is now Germany. An examination of these stylistic influences must be a point of departure toward an understanding of the Viennese mass in the Classical period.

Back to the Baroque: Italian Influences

A strong Italian influence had been felt in Vienna since the seventeenth century through Austrian composers who studied in Italy and Italian musicians who made their home in Vienna, often occupying key musical posts.[2] Italian influences can be categorized in different ways: by term, by city of origin, by the genre of origin or by the

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[1]Karl Geiringer, "Haydn and His Viennese Background," *Haydn Studies* , ed. Jens Peter Larsen, Howard Serwer and James Webster (New York: W.W. Norton,1981), 10.

[2]Denis Arnold, "Mass, III," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan & Co., 1980, reprinted in 1985), 12:792.

composer of origin. These stylistic influences can be traced back to the Baroque, indeed, even the High Renaissance. This backtrack into history is necessary because of the conservative nature of church music in the eighteenth century. The styles to be discussed directly influenced the compositional choices Viennese composers made regarding their mass settings during the Classical period.

Stile antico

Stile antico was a style that originated in Rome and is often referred to as *a capella* style or Palestrina style. It is "a term most frequently used to describe church music written after 1600 in an archaic style that imitated Palestrina."[3] It is characterized by solid *alla breve* polyphony using canon, fugue and close imitative textures, controlled treatment of dissonance, and unaccompanied vocal lines or vocal lines accompanied *colla parte.*[4]

Stile antico was used throughout the Baroque, Classical and even Romantic periods as a style that was consistently appropriate for church music, and to reflect a continuity with the past or express the concept of eternity within the mass. Johann Joseph Fux, *Hofkapellmeister* at the Imperial court of Vienna, "demonstrated his continuing mastery of the *stile antico* . . . in some of the compositions that he wrote for

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[3]Jerome Roche, "Stile antico," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan & Co., 1980, reprinted in 1985),18:144.

[4]Ibid; Arnold, "Mass, III," 791.

church use."[5] The Kyrie of his *Missa S. Caroli* is such an example (see example 1). Fux's *Gradus ad Parnassum* upheld the principles of *stile antico* and influenced the following generations of composers who studied it, including Haydn. As Cornell Runestad notes, "the enormous circulation of the *Gradus* . . . indicates that mastery of the old style was viewed as essential to good composition in any style."[6]

This "old style" of the Roman school "was much practiced in both Southern Germany and Austria."[7] As Edward Olleson states, however, "the *stile antico* of the eighteenth century was by no means a mere imitation of Palestrina."[8] While *stile antico* originally used the church modes, tonal harmony became part of the contrapuntal texture of the Classical period.[9] And, while originally *stile antico* was used consistently throughout an entire mass or an entire movement in a mass, in the Classical mass it appears more commonly within *stile mixtus,* a style that will be discussed shortly.[10]

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[5]Elwyn A. Wienandt, *Choral Music of the Church* (New York: The Free Press, 1965), 203.

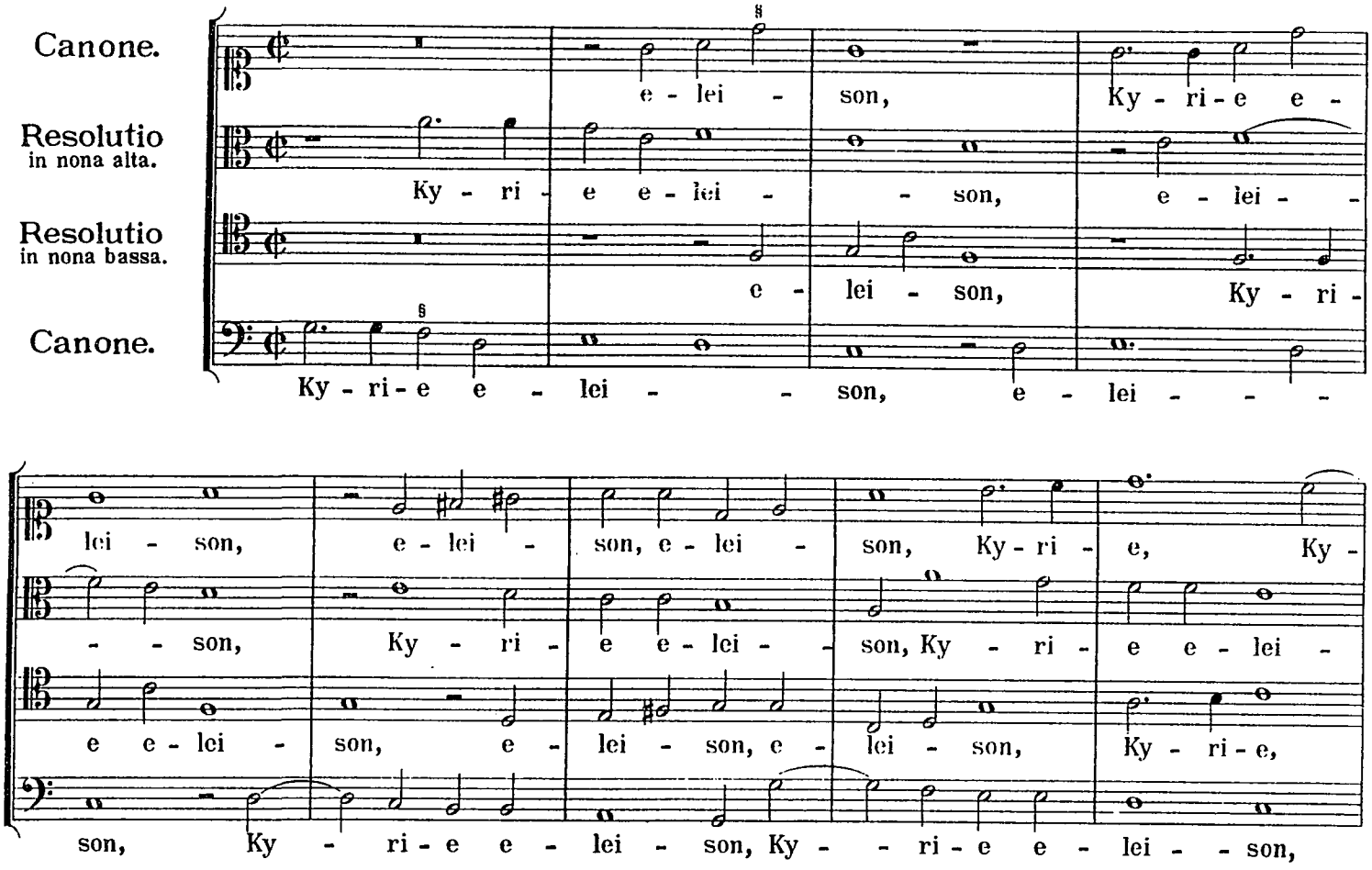
[6]Cornell Jesse Runestad, "The Masses of Joseph Haydn: A Stylistic Study" (DMA dissertation, University of Illinois at Urbana-Champaign, 1970), 15.

[7]Arnold, "Mass, III," 792.

[8]Edward Olleson, "Church Music and Oratorio," *The Age of Enlightenment: 1745-1789*, vol. 7: *The New Oxford History of Music* , ed. Egon Wellesz and Frederick Sternfeld (London: Oxford University Press, 1973), 289.

[9]Ibid.

[10]Arnold, "Mass, III," 793.


Canone.
Resolutio
in nona alta.
Resolutio
in nona bassa.
Canone.
e - lei - son, Ky - ri - e e -
Ky - ri - e e - lei - son, e - lei - son,
e - lei - son, Ky - ri -
Ky - ri - e e - lei - son, e - lei -
lei - son, e - lei - son, e - lei - son, Ky - ri - e, Ky -
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -
e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e,
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

Example 1.

Stile concertato

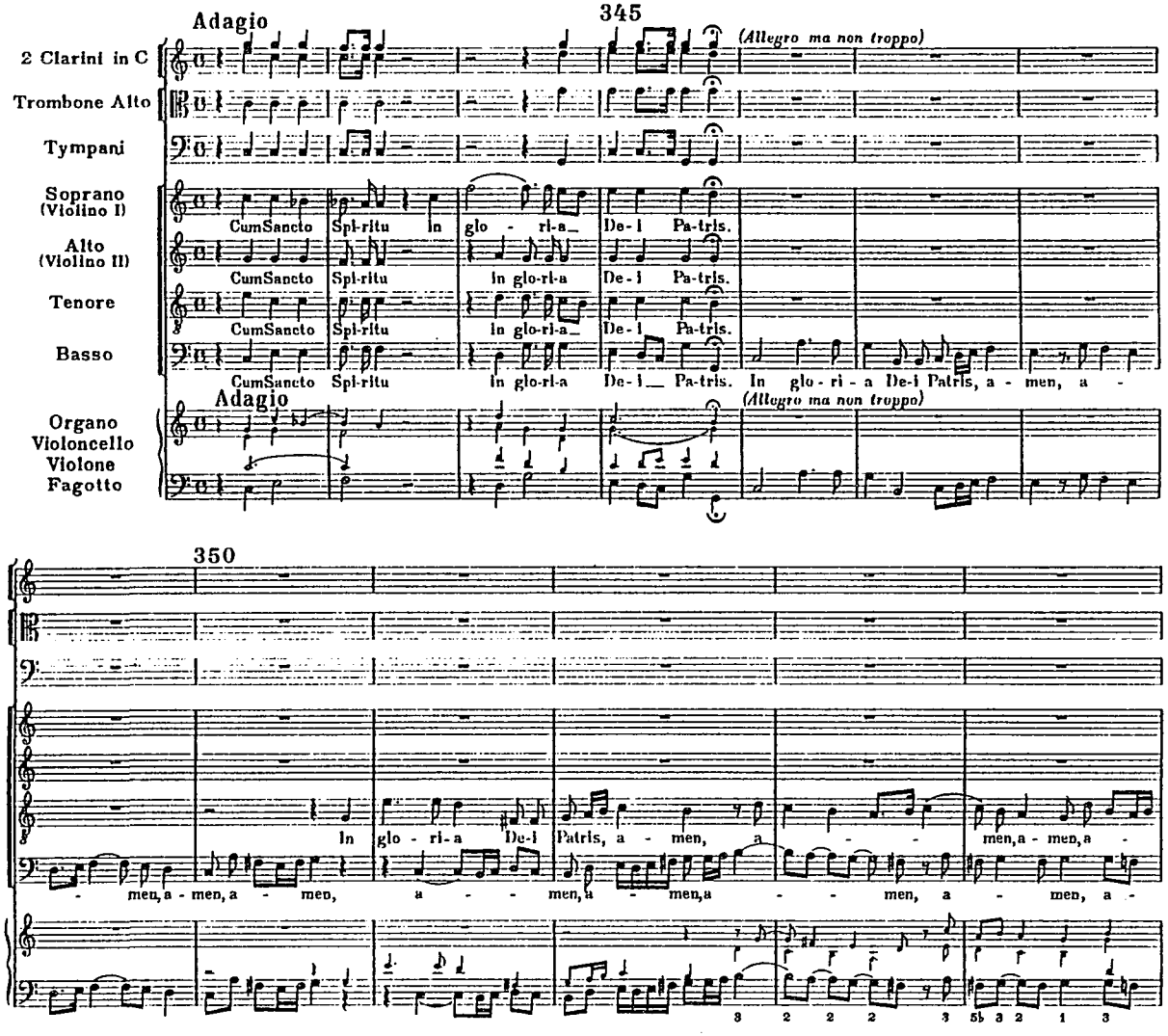
St. Mark's cathedral in Venice was the birthplace of *stile concertato*, due to Gabrieli's experimentation with the sonic possibilities of the unique architecture of the building. Also called Venetian style or *stile moderno, stile concertato* can be described as a style based on "alternating groups of performers dissimilar in size and organization, either vocal or instrumental."[11] This style precipitated the grand cantata masses of the Baroque and early Classical periods. The use of *stile concertato* did not remain limited to Venice. The opportunities it presented for contrast and excitement within the mass setting were also utilized by Viennese composers. Georg Reutter, the kapellmeister of St. Stephen's and the man that recruited Joseph Haydn for his choir, made use of *stile concertato* in his many masses, including his *Missa S. Caroli* (see example 2).

Stile mixtus

The conservative Roman School's concession to the modern trends of the Venetian School is termed "the colossal Baroque" by Bukofzer in his *Music of the Baroque Era*:

> The colossal baroque attempted to graft the polychoral techniques of the grand *concertato* on the *stile antico*. The resulting hybrid style was typical of the Roman conservatism. The profusion of vocal and instrumental means, the innumerable echoes, solos, and tuttis, reflected the pomp of the church ritual in the counter-reformation, but the affective

[11]Wienandt, *Choral Music of the Church*, 197.


Adagio
345
(Allegro ma non troppo)
2 Clarini in C
Trombone Alto
Tympani
Soprano (Violino I)
Alto (Violino II)
Tenore
Basso
Organo
Violoncello
Violone
Fagotto
CumSancto Spi-ritu in glo - ri-a_ De-i Pa-tris.
CumSancto Spi-ritu in glo-ri-a De-i Pa-tris.
CumSancto Spi-ritu in glo-ri-a_ De-i Pa-tris.
CumSancto Spi-ritu in glo-ri-a De-i__ Pa-tris. In glo - ri - a De-i Patris, a - men, a -
Adagio
(Allegro ma non troppo)
350
In glo - ri - a De-i Patris, a - men, a - men, a - men,
- men, a - men, a - men, a - - - men, a - men, a - - - men, a - men, a -

Example 2

spirit of the Venetian *concertato* was conspicuously lacking.[12]

Fux, in describing the various genres of the church style, uses the term *stile mixtus* to describe this mixture of *stile antico* and *stile concertato*. It is also called *vermischter Style, stile misto* and *modo mixto.* Mac Intyre summarizes Fux's view of *stile mixtus* as "works mixing concerted sections for voices and instruments with polyphonic a cappella sections."[13] His *Missa SS Trinitatis* is an example of this style (see example 3). *Stile mixtus* may also contain sections for solo voices.[14] The use of the solo voice within the mass is explored below as it relates to the Neapolitan School.

The Neapolitan School and Operatic Influences

Naples was a significant center for the production of opera in early eighteenth century. By no means were Italian opera advances confined to Naples, but it is true that many of Italy's most prominent opera composers worked or studied there. In the late Baroque a new trend in opera began to manifest itself. It can be described as:

> A simple musical texture with concentration on the single melodic line of the solo voice supported by ingratiating harmonies. . . . This style, which became dominant in the eighteenth century, was apparently developed in its early stages principally at Naples, and hence is often called the

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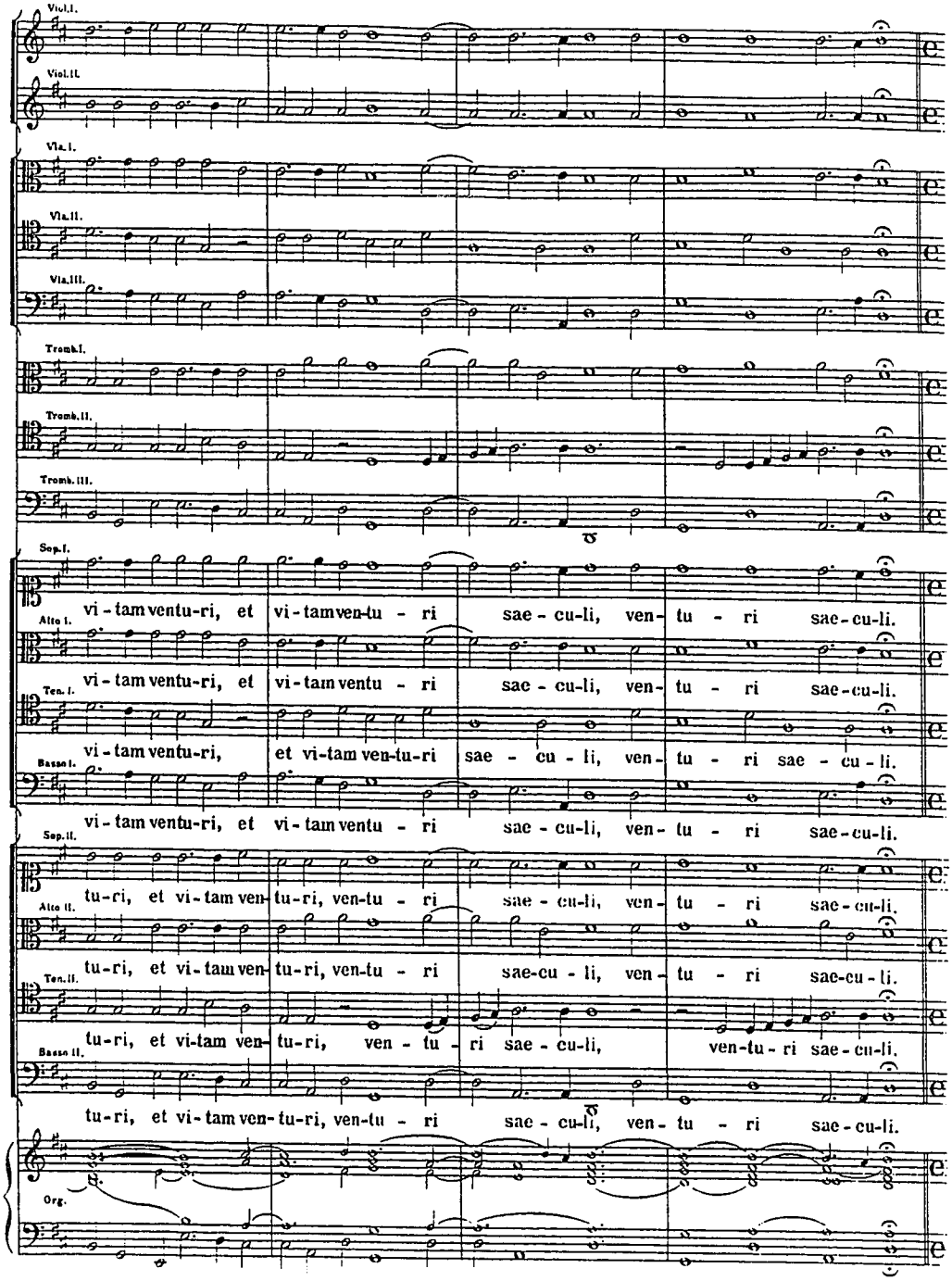
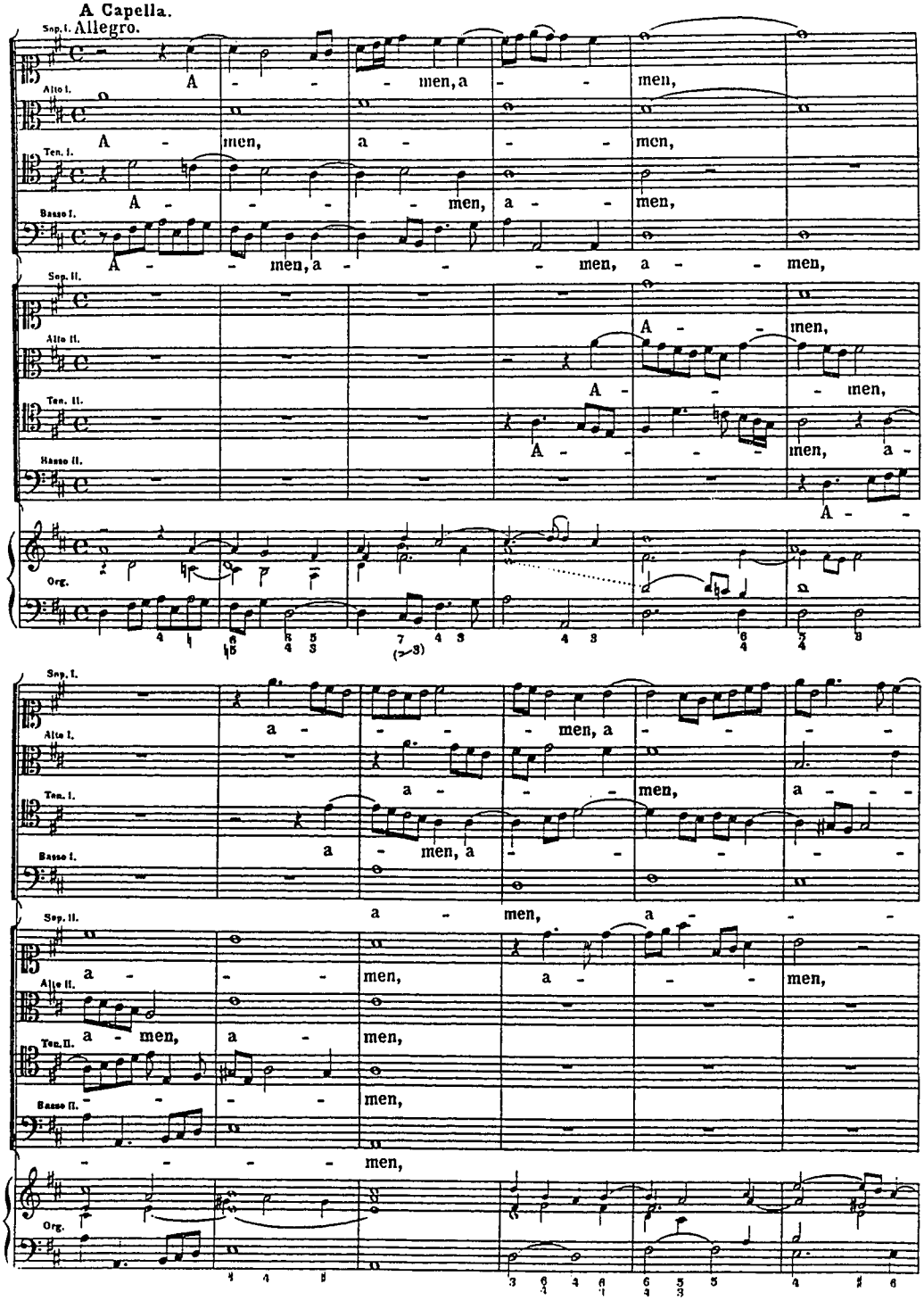
[12]Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W.W. Norton and Co., 1947), cited by Runestad, "The Masses of Joseph Haydn," 10.

[13]Bruce C. Mac Intyre, *The Viennese Concerted Mass of the Early Classic Period*, Studies in Musicology Series, no. 89, ed. George J. Buelow (Ann Arbor, Michigan: UMI Research Press, 1986), 48.

[14]Arnold, "Mass, III," 793.


Viol.I.
Viol.II.
Vla.I.
Vla.II.
Vla.III.
Tromb.I.
Tromb.II.
Tromb.III.
Sop.I.
Alto I.
vi - tam ventu-ri, et vi - tam ven-tu - ri sae - cu-li, ven - tu - ri sae - cu-li.
Ten. I.
vi - tam ventu-ri, et vi - tam ventu - ri sae - cu-li, ven - tu - ri sae - cu-li.
Basso I.
vi - tam ventu-ri, et vi - tam ven-tu-ri sae - cu - li, ven - tu - ri sae - cu - li.
Sop.II.
vi - tam ventu-ri, et vi - tam ventu - ri sae - cu-li, ven - tu - ri sae - cu-li.
Alto II.
tu-ri, et vi - tam ven - tu-ri, ven-tu - ri sae - cu-li, ven - tu - ri sae - cu-li.
Ten.II.
tu-ri, et vi-tam ven - tu-ri, ven-tu - ri sae-cu - li, ven - tu - ri sae-cu - li.
Basso II.
tu-ri, et vi-tam ven - tu-ri, ven - tu - ri sae - cu-li, ven-tu - ri sae - cu-li.
tu-ri, et vi - tam ven-tu-ri, ven-tu - ri sae - cu-li, ven - tu - ri sae - cu-li.
Org.

Example 3



Example 3. continued

Neapolitan style.[15]

Within the mass "the use of solo voices in extended arias was [considered] a Neapolitan convention."[16] Viennese composers in the late Baroque and Classical periods did begin to use the solo voice within the mass setting, however,

> The Neapolitan style was considerably modified when it was taken over by north Italian and south German [author includes Austria in his reference to south Germany] composers, who continued to rely to some extent on long-standing contrapuntal traditions, and on the now hallowed concertato style.[17]

Opera's influence on the mass went beyond the use of the solo voice. It "contributed new textures and techniques to the mass"[18] as well. Instrumental accompaniment styles, such as the use of obbligato instruments, were inspired by operatic style. Musical forms such as the modified *da capo* aria, and textures such as the alternation between chorus and solo, were direct operatic influences. Solo vocal styles within the mass, such as the use of elaborate ornamentation, running passages, trills and opportunities for cadenzas, could have come from nowhere else. [19]

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[15]Donald Jay Grout, *A History of Western Music*, 3rd ed. (New York: W.W. Norton, 1980), 344-345.

[16]Henry B. Raynor, "Some Reflections Upon the Vienesse Mass," *Musical Times* 95 (November 1954): 594.

[17]Paul Steinitz, "German Church Music" *Opera and Church Music: 1630-1750*, Vol. 5: *The New Oxford History of Music*, ed. Anthony Lewis and Nigel Fortune (London: Oxford University Press, 1975), 591.

[18]Runestad, "The Masses of Joseph Haydn," 10.

[19] Ibid; Wienandt, *Choral Music of the Church*, 197.

Early Classical Period Developments in Style

Style galant

By the middle of the eighteenth century, distinctions between national styles had lessened, and a style of music that focused on simplicity and "good taste" prevailed across Europe, often described by the French term *style galant.* [20] Composers of the early Classical period "attempted to supplant the majestic splendor of Baroque art by the graceful delicacy prevalent in the newly developed *style galant.*"[21] Features typical of this style include: "The breaking up of the melody into short fragments, the lack of harmonic tension, the homophonic texture, and the use of stereotyped melodic formulas."[22]

It seems that the term *style galant* is used most often in reference to instrumental music of the mid-eighteenth century. In fact, in discussing *style galant's* relevance to church music, Philip Downs points out that "at the heart of the *style galant* was the notion that music should correspond to the ideals of a secular society."[23] Of course this notion does not fit into the values of the church. Despite this incongruity however,

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[20]Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven*, The Norton Introduction to Music History Series (New York: W.W. Norton, 1992), 36-37.

[21]Geiringer, "Haydn and His Viennese Background," 7.

[22]Jens Peter Larsen, *Handel, Haydn, and the Viennese Classical Style*, Studies in Musicology, no. 100, ed. George J. Buelow , trans. Ulrich Kramer (Ann Arbor: UMI Research Press, 1988), 236.

[23]Downs, *Classical Music*, 170.

elements of *style galant* do turn up in the melodic and instrumental styles of Classical period masses. Steinitz notes that "in the Masses of . . . Georg Reutter the younger (1708-72), . . . the *galant* style is far more in evidence."[24] Larsen's description of his masses includes characteristics of the *style galant*:

> Reutter's Masses seem to be marked largely by a rather simple style and a limited range of variety, with a prominent tendency towards a vocal-instrumental dualism: the chorus sings in a chordal texture containing many tone repetitions in the individual parts, and the instrumental accompaniment is dominated by a violin melody of often stereotyped figurations.[25]

Empfindsamer Stil

Sometimes considered a "dialect of the international *galant* style,"[26] *empfindsamer Stil* is a style of composition that developed primarily in northern Germany. The style valued a sensitive, often subjective expression of emotion and achieved this through "the liberal uses of appoggiatura or sigh figures, exploitation of dynamic nuance, and frequent melodic and harmonic chromaticism."[27] According to Philip Downs, C P.E. Bach is considered "its chief practitioner . . . [and we know that this style] ultimately had a significant effect on Haydn,"[28] probably primarily through

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[24]Steinitz, "Opera and Church Music," 594.

[25]Larsen, *Handel, Haydn and Viennese Classical Style*, 139.

[26]*The New Harvard Dictionary of Music*, 1986 ed., s.v. "Empfindsam style," by Eugene K. Wolf.

[27]Ibid.

[28]Downs, *Classical Music*, 58-59.

C.P.E. Bach.[29]

While, like the *style galant, empfindsamer Stile* seems related mostly to instrumental music, especially the keyboard sonata, one aspect of style it contributed to the Classical mass relates to textual expression. According to James Webster, C. P. E. Bach had considerable influence on Haydn's sense of rhetoric.[30] The use of rhetoric within the mass as it relates to textual expression will be discussed at greater length below. It is important to note now that the use of rhetoric in music must have been expanded and modernized by the *empfindsamer Stil.*

Influence of Developing Instrumental Genres

The rise of instrumental genres, such as the symphony, also had an effect on the texture of the Classical mass.[31] As the mass developed in Vienna, particularily after 1770, the importance of its orchestration grew.[32] As Denis Arnold states:

> Choruses with independent accompaniment reflect[ed] the rise of orchestral forms . . . In these the chorus is mostly homophonic, with a syllabic declamation of the words . . . [while] the orchestra is given the main thematic material.[33]

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[29]James Webster, "Did Haydn 'synthesize' the Classical String Quartet?," *Haydn Studies*, ed. Jens Peter Larsen, Howard Serwer and James Webster (New York: W.W. Norton, 1981), 338.

[30]Webster, "Did Haydn 'Synthesize'?," 338

[31]Olleson, "Church Music and Oratorio," 299.

[32]Pestelli, "The Age of Mozart and Beethoven," 99.

[33]Arnold, "Mass, III," 793.

Before the development of these specifically instrumental genres instruments had served a more subordinate role within the mass.

Edward Olleson points out another effect the symphony had on the texture of the mass. "The evolution of a more homogeneous texture, in which the continuo, if present, played a less essential role, gave greater freedom of movement, not only to the inner parts and wind instruments of the orchestra but also to the chorus."[34] This homogeneous texture contrasted with the emphasis the Baroque placed on the treble and bass. It also changed the use of wind instruments in only obbligato and ripieno capacities.[35]

There was also a move to integrate solos into the movements for chorus, or to use them in solo ensembles instead of treating them like independent arias.[36] As Bruce Mac Intyre states:

> This trend away from arias toward mixed ensembles of chorus and soloists possibly reflects contemporary developments in genres such as the concerto, symphony, and operatic finale.[37]

In the mid-to-later eighteenth century the symphony and sonata also influenced form in the mass. Arnold notes that "incipient symphonic [(sonata)] forms appeared."[38] While the text of the mass inhibited the formal use of sonata form, movements such as

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[34]Olleson, "Church Music and Oratorio," 299

[35]Ibid.

[36]Mac Intyre, *The Viennese Concerted Mass*, 124.

[37]Ibid.

[38]Arnold, "Mass, III." 793.

the Kyrie took on certain aspects of sonata form. For example, "the *Missa Sancti Mariani* [of Georg Reutter] has a Kyrie with a double reprise structure and thematic dualism that may have been inspired by sonatas of the day"[39] (see example 4).

Viennese Synthesis of Style

Johann Joachim Quantz, in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), states that Germans (Austrians included) have the ability to "assimilate of people's tendencies in taste, whichever they may wish . . . [and that they] know how to make use of what is good in all sorts of foreign music."[40] In considering the various stylistic influences discussed above as they relate to the mass in the Classical period in Vienna, it is helpful to keep in mind the Viennese ability to synthesize differing stylistic tendencies. It is also important to realize that attempting to trace a clear path of stylistic development in the mass is complicated by the fact that "church music with its unchanging Latin texts was, by nature, conservative and tended to maintain the traits and traditions of an already established 'church style.'"[41] The composers of masses in the Classical period in Vienna show both a tendency to accept new styles and to continue using old ones, blending both in a unique way. Jens Peter Larsen perhaps states it more

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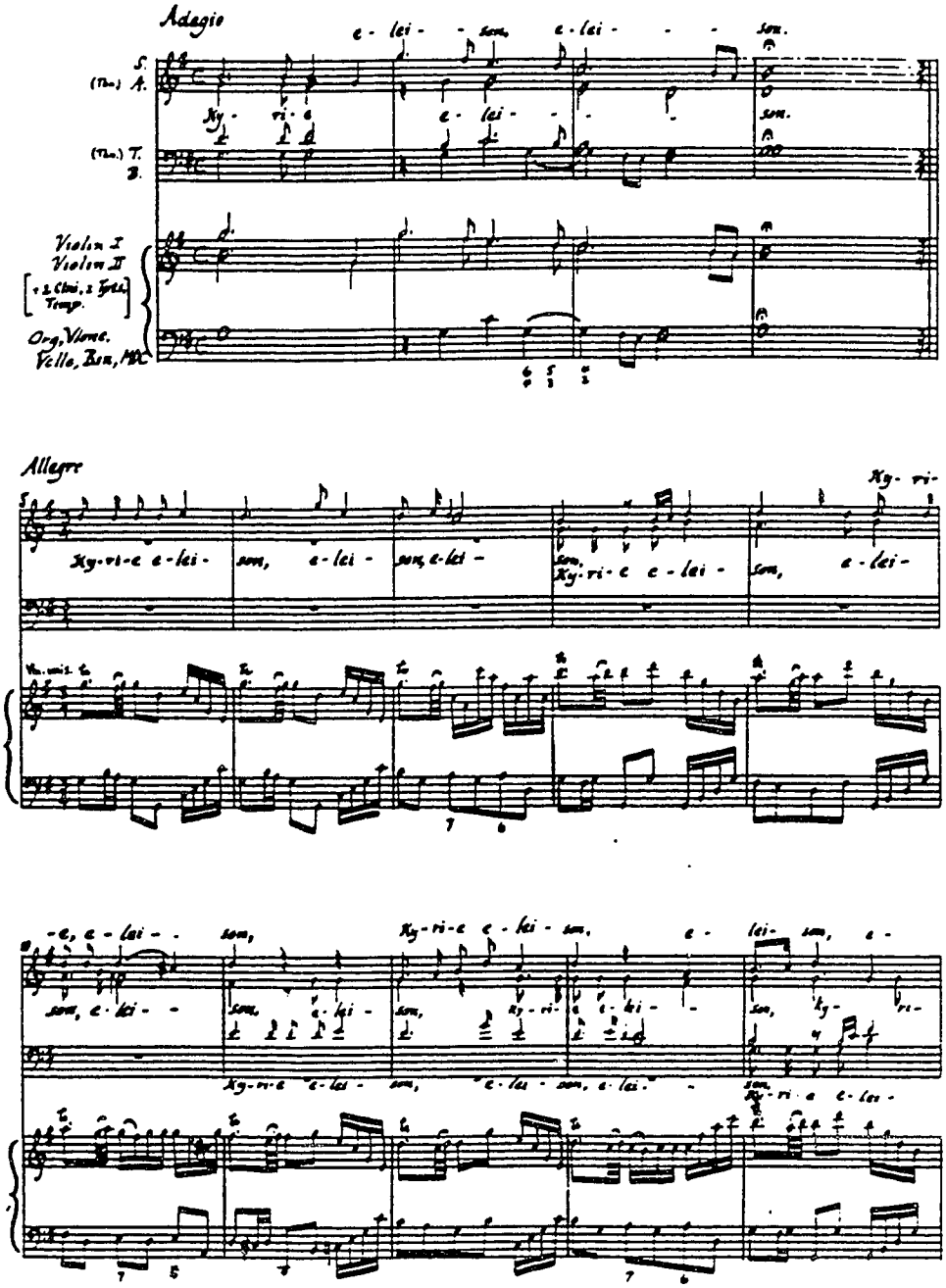
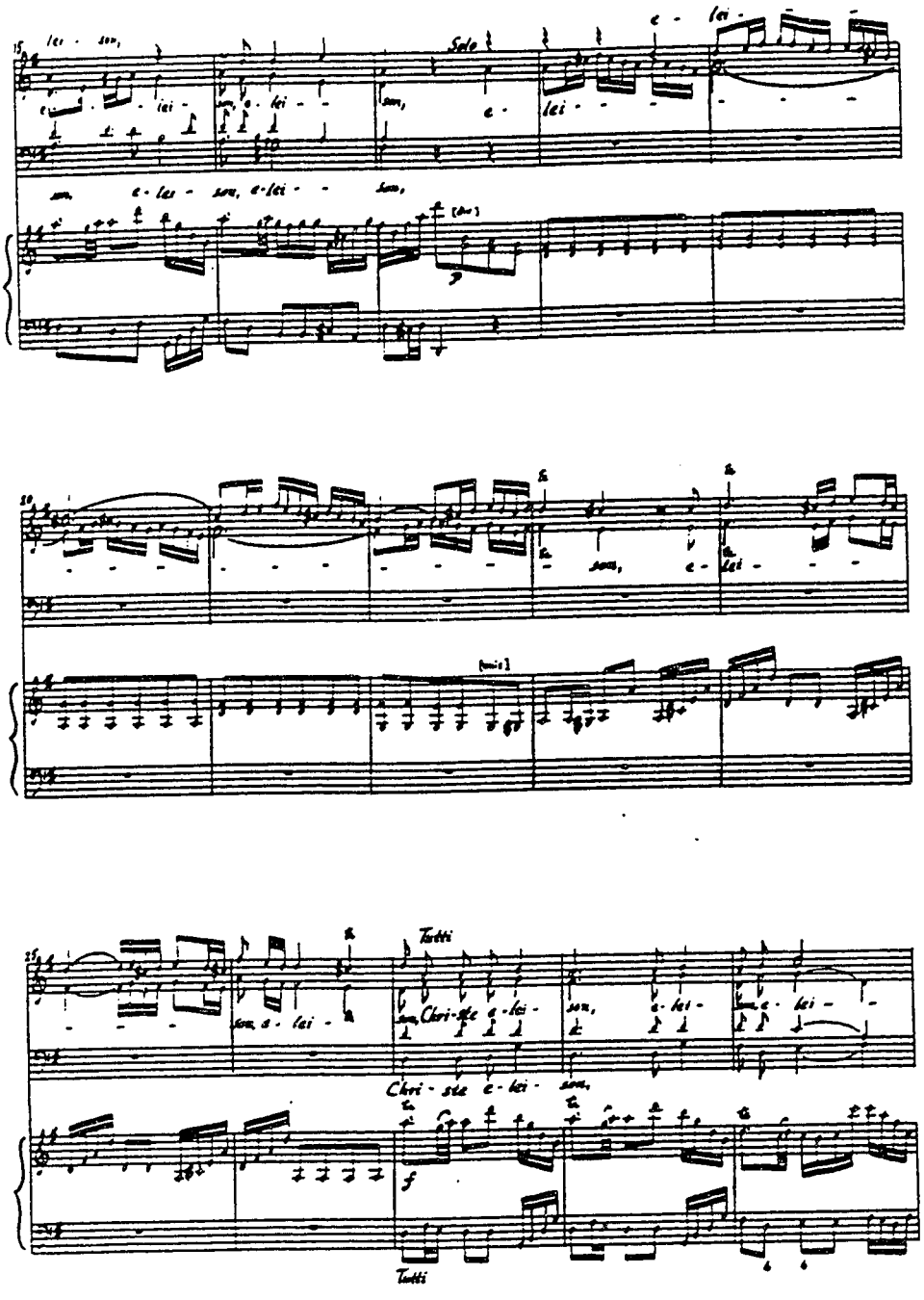
[39]Mac Intyre, *The Viennese Concerted Mass*, 85.

[40]Johann Joachim Quantz, *Versuch einer Anweisung die flöte traversiere zu spielen*, quoted in Friedrich Blume, *Classic and Romantic Music: A Comprehensive Survey*, trans. M.D. Herter Norton (New York: W.W. Norton, 1970), 27.

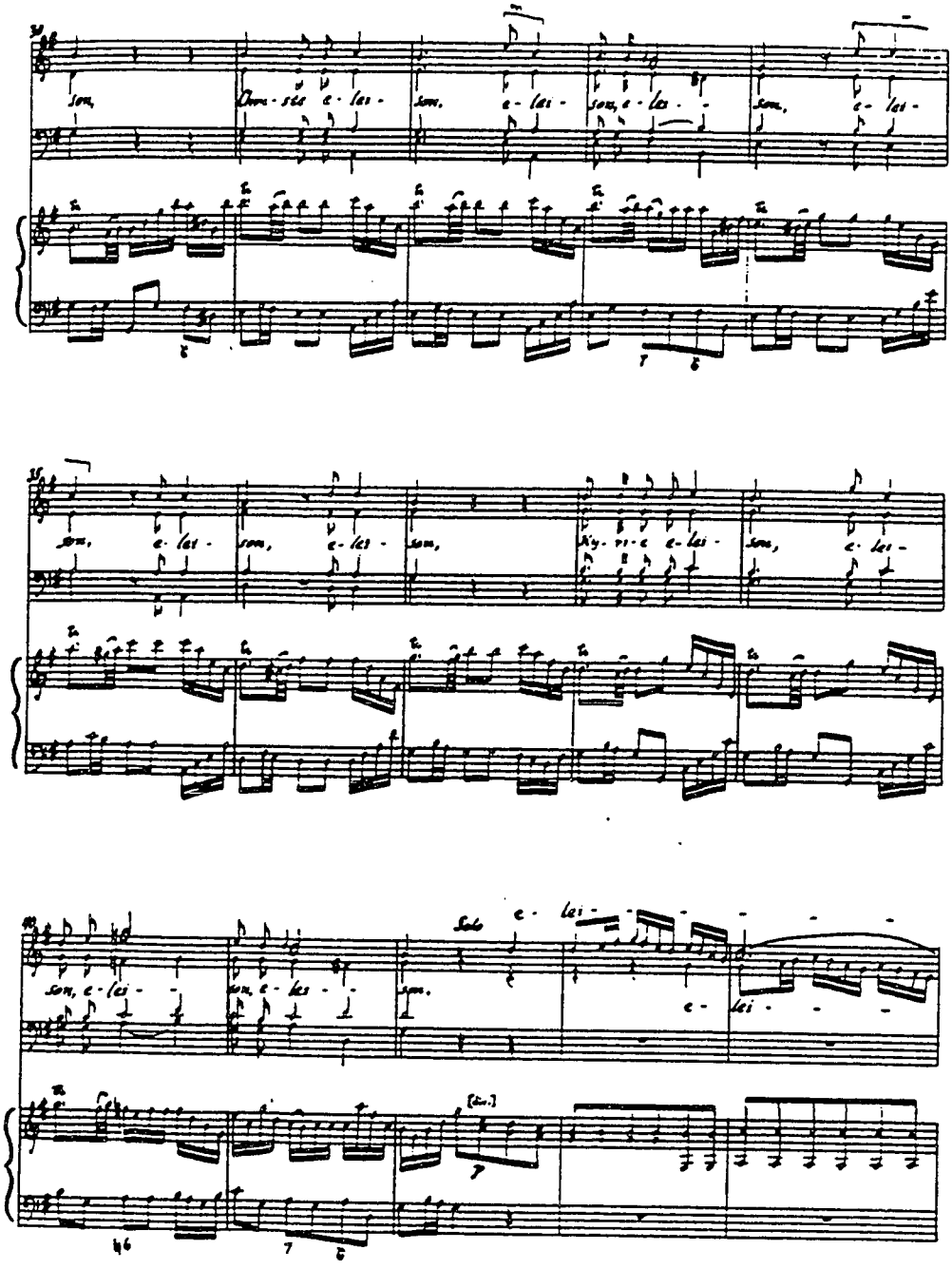
[41]Mac Intyre, *The Viennese Concerted Mass*, 565.


Adagio
e - lei - - son, e - lei - - - son.
S.
(Tbn.) A.
Xy - ri - e
e - lei -
son.
(Tbn.) T.
B.
Violin I
Violin II
[+2 Clni, 2 Tpti, Timp.]
Org, Vlone.
Vcllo, Bsn, Hc
Allegro
Xy - ri -
Xy-ri-e e-lei-
son, e-lei -
son, e-lei -
son,
Xy-ri- e e-lei -
son, e-lei -
-e, e - lei - - son,
son, e - lei -
Xy-ri-e e-lei - son,
e - lei - son,
e - lei - son, e -
Xy-ri-e e-lei -
Xy-ri-e e-lei -

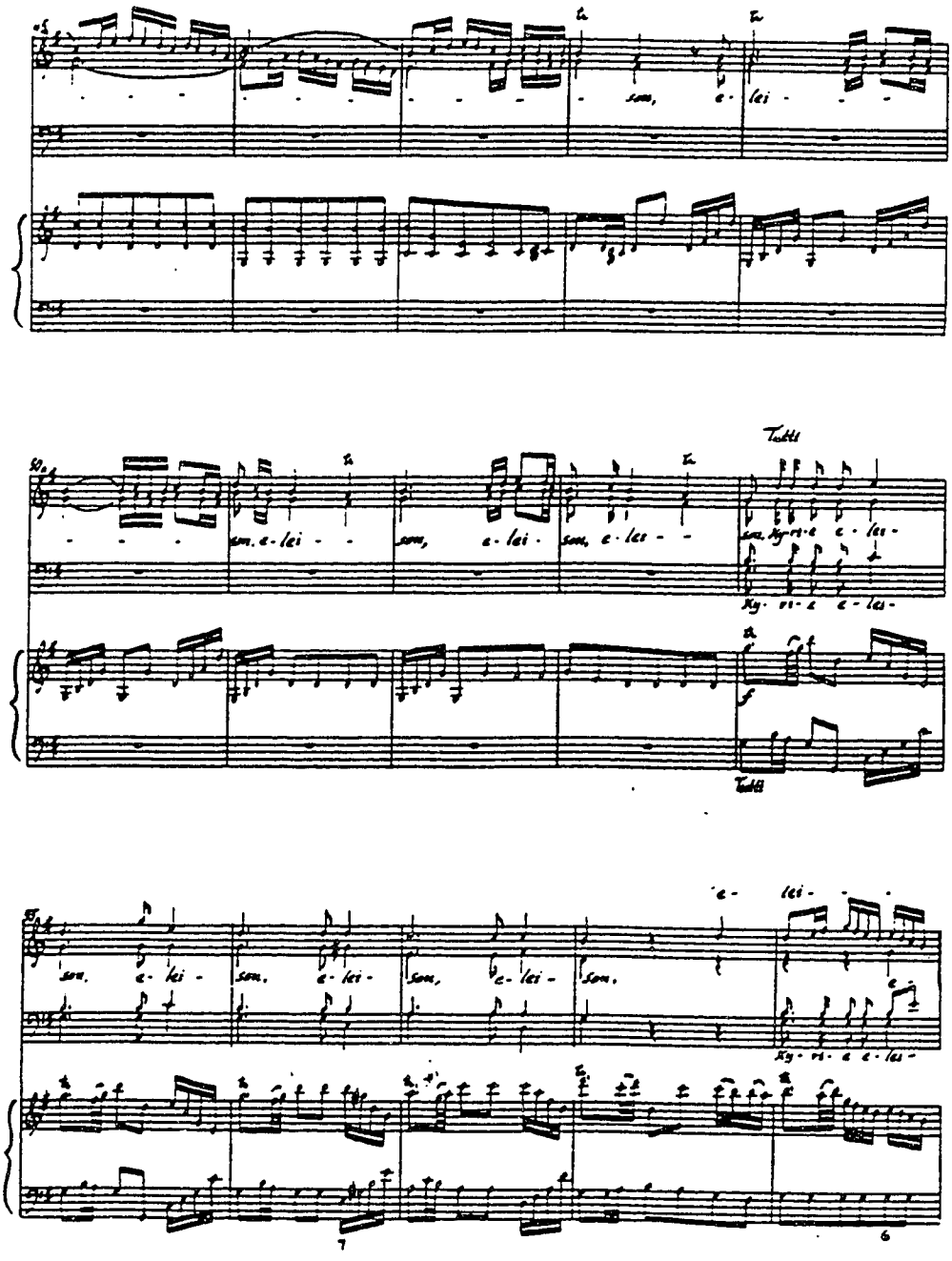
Example 4



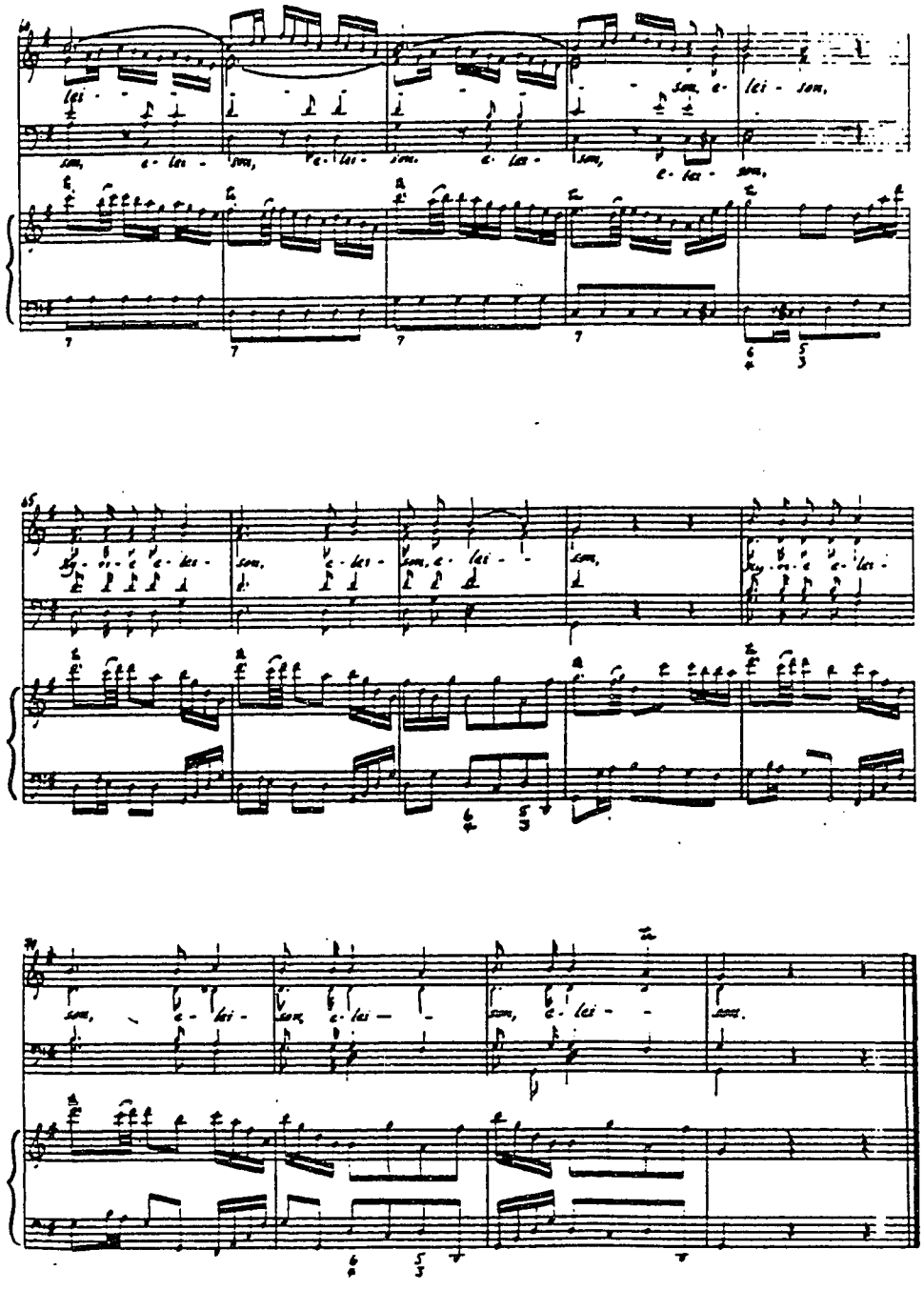
Example 4. continued



Example 4. continued



Example 4. continued


lei - son,
son, e - lei - son,
son, e - lei - son,
son, e -

eloquently:

> I . . . should only like to try to briefly summarize what I think can be concluded about the style change around 1750 . . . Two essential features can be noticed in particular: the synthesis or the fusion of long-lasting traditions, and the moderate, inconspicuous progression of the development.[42]

Issues of Function

The Purpose of the Mass

According to Bruce Mac Intyre, "during the eighteenth century in Vienna, Masses were composed for performance only in the church, i.e., only in conjunction with the appropriate rites and services."[43] Today Viennese Classical masses are most frequently performed in concert settings, which was a rare occurrence in the eighteenth century. In light of this it is important that the mass is not taken out of its context when under study, for it has to be considered in its original context, that of the church service, in order for its origins, structure and musical style to be fully understood.

Consider these two statements in relation to the purpose of the mass. The first is a contemporary opinion and the second an opinion of the early eighteenth century.

> (1)The primary purpose of the Holy Sacrifice of the mass is to give glory to God.[44]
> (2)The chief purpose of church music is principally to edify the listeners,

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[42]Larsen, *Handel, Haydn and the Viennese Classical Style*, 311-312.

[43]Mac Intyre, *The Viennese Concerted Mass*, 37.

[44]Richard M. Hogan, "Viennese Classical Masses: Sacred or Secular?," *Sacred Music* 103 (Summer 1976): 19.

> to encourage their prayer *(zur Andacht aufmuntern)* so as to thereby awaken in them a quiet and holy reverence before God's presence. [45]

Both statements demonstrate that the mass functions as a vehicle of worship. Remove the music from the context of this function and it can only be appreciated from the standpoint of its aesthetic affect. It loses its purpose and a vital level of meaning.

The Liturgical Function of the Mass

Another issue of function to be considered is the part the Ordinary of the mass plays within the entire sequence of the High Mass. The parts of the Ordinary that are generally found in a musical setting of the mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) are "separated by fairly extensive sections of the Accentus [sections recited or chanted by the priest] and Concentus [sections sung by the choir]."[46] As can be seen in Figure I, the Kyrie and Gloria are the only movements of a mass setting that are heard successively. The Credo is isolated from the rest of the movements, but the Sanctus, and Agnus Dei are interrupted only by the chanting of the Pater Noster.[47]

Liturgical function affects the Sanctus movement in significant ways. Nearly every Sanctus found in Classical masses is "based upon the premise that the 'Benedictus'

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[45]Johann Adolph Scheibe, *Critischer Musikus* (Leipzig: Mizlerischer Bucherverlag, 1742), 182, 192, quoted in Mac Intyre, *The Viennese Concerted Mass*, 41.

[46]Martin Chusid, "Some Observations on Liturgy, Text and Structure in Haydn's Late Masses," *Studies in Eighteenth-Century Music*, ed. H. C. Robbins Landon (New York: Oxford University Press, 1970), 126.

[47]Chusid, "Some Observations," 127.

FIGURE 1

TYPICAL SEQUENCE OF THE HIGH MASS

ACCENTUS		CONCENTUS
	ORDINARY	PROPER
1.		Introit
2.	Kyrie	
3.	Gloria	
4. Collect		
5. Epistle		
6.		Gradual
7.		Alleluia
8.	Credo	
9.		Offertory
10. Preface		
11.	Sanctus	
12.	Benedictus	
13. Pater noster		
14.	Agnus Dei	
15.		Communion
16. Post-Communion		
17. Ite Missa est		

Source: Martin Chusid, "Some Observations on Liturgy, Text and Structure in Haydn's Late Masses," *Studies in Eighteenth-Century Music*, ed. H.C.Robbins Landon (New York: Oxford University Press, 1970), 126-127.

follows the elevation and should begin a new musical movement."[48] "Elevation" refers to the "silent" elevation of the Blessed Sacrament.[49]

There is a question as to whether the elevation was silent or not during the Classical period. In Bruce Mac Intyre's *The Viennese Concerted Mass in the Early Classical Period* he draws the conclusion that "silence had to reign during the consecration *(die Wandlung)* and elevation of holy elements."[50] J. A. Jungmann's *The Mass of the Roman Rite: Its Origins and Development* is the source Mac Intyre based this conclusion on. The note in Mac Intyre's book regarding this source states, however, that "soft organ playing . . . was allowed in some churches during this holiest moment."[51] Karl Fellerer states, in his article "Text and Music in Mozart's and Haydn's Masses," that "in the 'Benedictus,' the long instrumental introduction is based liturgically on the practice of playing music during the elevation of the Host."[52] It seems both statements are correct, and that it depended on the policy of the individual church whether there was a moment of silence between the Sanctus and the Benedictus.

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[48]Mac Intyre, *The Viennese Concerted Mass*, 419.

[49]Chusid, "Some Observations," 127

[50]Mac Intyre, *The Viennese Concerted Mass*, 419.

[51]Ibid, 728.

[52]Karl Gustav Fellerer, "Text and Music in Mozart's and Haydn's Masses," *Haydn Studies*, ed. Jens Peter Larsen, Howard Serwer and James Webster (New York: W.W. Norton, 1981), 418.

Ecclesiastic and Imperial Influences

Encyclical of 1749

In the mid-eighteenth century, church authorities became increasingly concerned about the use of the "secular" style in church music. Music that reminded them of the opera or theater was particularily offensive.[53] In 1749, Pope Benedict XIV issued his encyclical concerning church music. This soon became the liturgical basis for church music during this period.[54] The Pope wanted composers to write masses that aroused proper piety, and in order to achieve this he requested that: no theatrical (operatic) music be used, the sacred texts be complete and aurally comprehensible, and the orchestral accompaniment of the voices be strings only so that the accompaniment did not overpower the voices but instead help intensify the expression of the words.[55]

We do not know how strictly these regulations were adhered to in Vienna. While they undoubtedly affected composers' style when setting the mass, it is also clear that at times the Pope's encyclical was ignored. For example, as Karl Gustav Fellerer points out, the use of polytextuality in Haydn's *Missa brevis Sancti Joannis de Deo* "ignored

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[53]Runestad, "The Masses of Joseph Haydn," 35.

[54]Karl Gustav Fellerer, "The Liturgical Basis of Haydn's Masses," *Haydn Studies*, ed. Jens Peter Larsen, Howard Serwer and James Webster (New York: W.W. Norton, 1981), 164.

[55]Fellerer, "The Liturgical Basis," p.165; Runestad, "The Masses of Joseph Haydn," 302.

comprehensibility or correct musical projections of the text."[56] On the other hand, in accordance with the Pope's wishes, the fact that composers began writing fewer separate numbers for vocal soloists could have been an attempt to limit the operatic characteristic of the aria in church music.[57]

Josephinism

In 1783 Joseph II, Emperor of the Holy Roman Empire, enacted a set of reforms that greatly affected church music. The decree took effect on Easter Sunday of that same year. The following list illustrates how these reforms impacted Vienna:

> (1) In every parish church one "Segenmesse mit Volksgesang" was permitted daily.
> (2) At St. Stephen's, one "Choralmesse" was allowed with or without organ, but *without* instruments.
> (3) On Sundays and holidays instrumental music was permitted in the high services of every parish church; but where qualified instrumental forces were not available, the singing was to be "choraliter," (monodic chant).
> (4) In the afternoon Vespers could only be 'choraliter," on high-feast days with organ accompaniment, but always without instruments. These were reserved exclusively for the "Pontifikalvesper" of twelve high-feast days.
> (5) All other music was forbidden in the church service.[58]

Thus the performance of instrumentally accompanied masses suddenly became very limited. As a result, as Larsen notes, "the development of Austrian Mass composition

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[56]Fellerer, "The Liturgical Basis," 168.

[57]Mac Intyre, *The Viennese Concerted Mass*, 567.

[58]Walter Pass, "Josephinism and the Josephinian Reforms Concerning Haydn," *Haydn Studies*, ed. Jens Peter Larsen, Howard Serwer and James Webster (New York: W.W. Norton, 1981), 170

[was interrupted] for a considerable period of time."[59]

Often Joseph II is portrayed as the enemy of church music. Yet while his reforms did change the state of church music in Vienna, his intent was not malicious. Runestad points out that "the basic aims of Josephinism were: a simplification of the liturgy, communal worship which involved the participation of the congregation, and a better understanding of the service for the greater edification of the believer."[60] And it is Reinhard Pauly's opinion that Joseph II, as a truly enlightened ruler, "believed that the chief purpose of religion was the betterment of humanity."[61] His reforms directed toward church music did have a certain amount of political and fiscal import to them, but they also arose from a sincere intent to improve, not to undermine. Walter Pass notes that as a result "the partly exaggerated, somewhat showy piety of the Baroque was replaced by a liturgical service conceived as devotion toward God, and as a tool for inculcating virtue and morals in the people."[62]

The general populace, however, still preferred the magnificant Baroque mass with its rich use of instruments."[63] Much of Vienna must have rejoiced (especially composers) when instrumentally accompanied Masses were permitted once again

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[59]Larsen, *Handel, Haydn and Viennese Classicism*, 147.

[60]Runestad, "The Masses of Joseph Haydn," 40.

[61]Pauly, *Music in the Classic Period*, 58.

[62]Walter Pass, "Josephinism," 170.

[63]Fellerer, "The Liturgical Basis," 166.

following Francis II's assumption of the throne in 1792.[64] Composers such as Joseph Haydn, who had steered clear of the mass during Joseph II's reign, now took up anew composition in this area.

Traditions and Trends

While eachViennese composer of the Classical period "tried to make a personal statement through his treatment of the liturgical words,"[65] they also drew upon existing traditions and emerging trends. Traditions and trends of this nature can be found in the texture, forms and the overall structure used in the mass, elements employed to provide unity and contrast, and the techniques and rhetoric utilized to emphasis textual expression. These areas will be explored below in a general manner.

Texture

There are five basic textures found in these masses: (1)polyphonic choruses; (2)homophonic, declamatory choruses; (3)choruses in the mixed style combining 1 and 2; (4)homophonic arias for solo voice; (5)solo ensembles of two or more voices; either homophonic or polyphonic.[66]

The first type is a descendent of *stile antico*. It is apparent in the fugues and fugatos used throughout the mass. The trend was for the fugue to be employed more as a

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[64]Fellerer, "The Liturgical Basis," 166.

[65]Downs, *Classical Music*, 174.

[66]Mac Intyre, *The Viennese Concerted Mass*, 123.

section of a movement rather than a movement by itself. As Giorgio Pestelli notes, traditionally the "final sections of the Gloria ['cum Sancto spiritu in gloria Dei Patris'] and Credo ['et vitam venturi saeculi'], and the concluding 'amen' were treated in fugal style."[67] In fugal writing of this type the instruments would play *colla parte* (see examples 5 from the Credo of Reutter's *Missa S. Caroli*).

The second texture is derived from the *stile concertato* of the Venetian School. Its declamatory nature can be compared to recitative in the way it can quickly dispose of large sections of the text. [68] It is used often in movements where the text is lengthy, such as the Gloria and the Credo. Texture number three is basically a *stile mixtus* as described above.

Textures four and five are descendants of Italian opera, especially the Neapolitan variety. In general, they were used more for the inner movements of the mass (especially the Benedictus) while the movements that opened or closed the mass used full choral textures (see example 6 from the Benedictus of Fux's *Missa Purifications*).[69]

Form and Structure

The text was the composer's most important consideration when making decisions about the form and structure within a mass setting. The text influenced the

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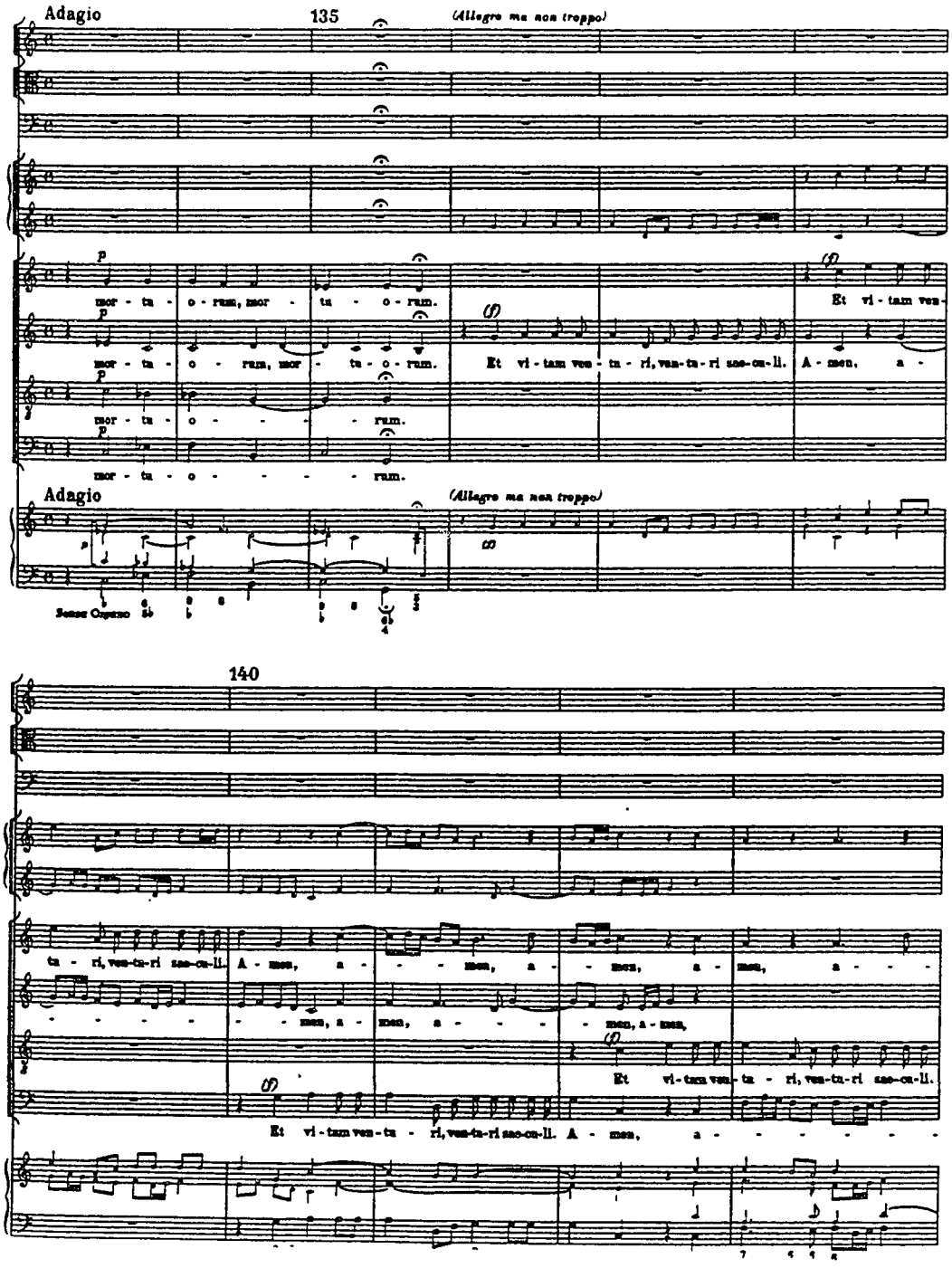
[67]Pestelli, *The Age of Mozart and Beethoven*, 98.

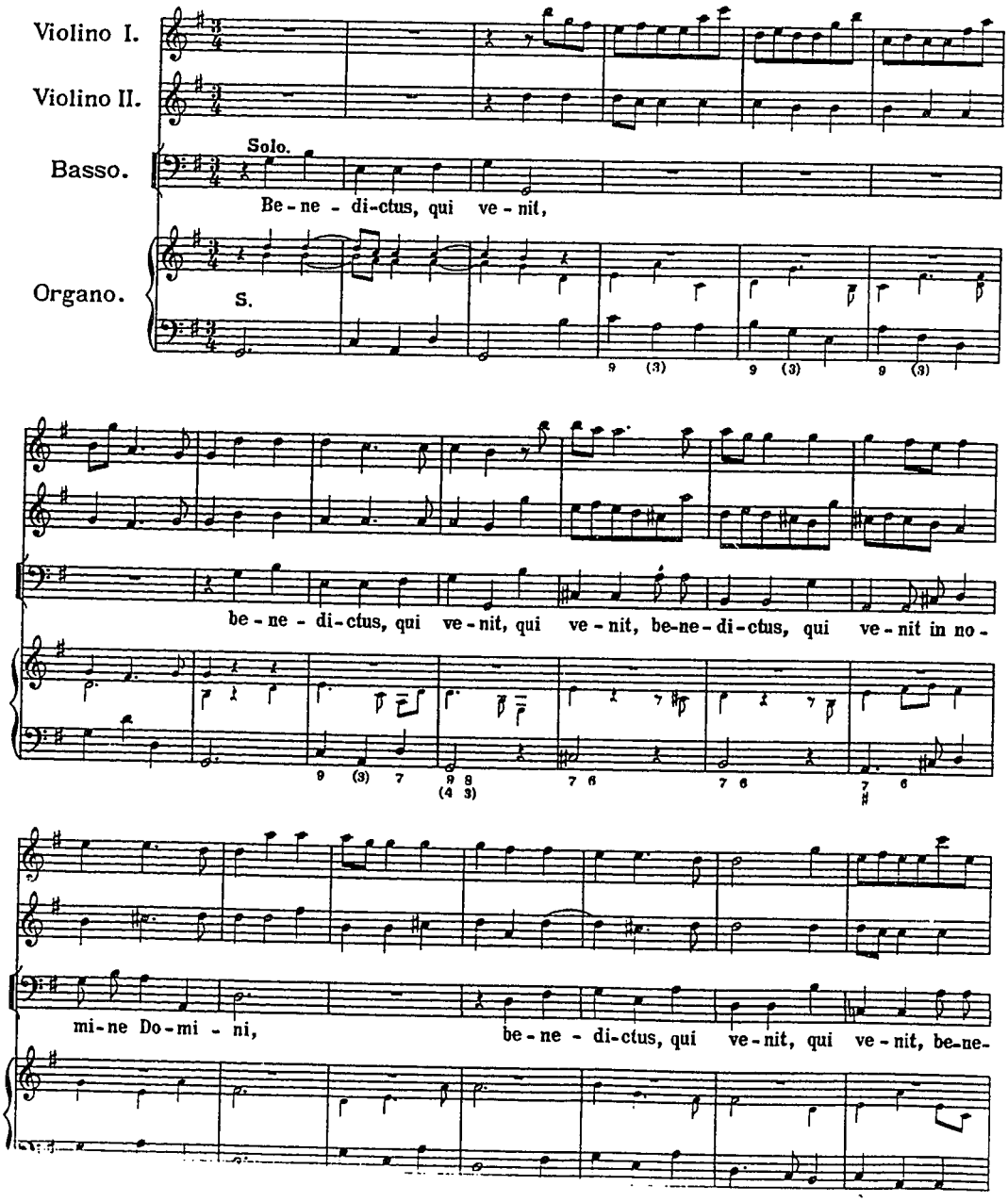
[68]Olleson, "Church Music and Oratorio," 290.

[69]Mac Intyre, *The Viennese Concerted Mass*, 123; 422.


Adagio
135
(Allegro ma non troppo)
mor - ta - o - rum, mor - tu - o - rum.
Et vi - tam ven -
mor - ta - o - rum, mor - tu - o - rum.
Et vi - tam ven - tu - ri, ven-tu-ri sae-cu-li. A - men. a -
mor - ta - o - - - - rum.
mor - tu - o - - - - rum.
Adagio
(Allegro ma non troppo)
140
tu - ri, ven-tu-ri sae-cu-li. A - men, a - - - men, a - - men, a - men, a - - -
- - - - - men, a - men, a - - - - men, a - men,
Et vi - tam ven - tu - ri, ven-tu-ri sae-cu-li.
Et vi - tam ven - tu - ri, ven-tu-ri sae-cu-li. A - men, a - - - - - -

Example 5

BENEDICTUS.



Example 6

entire design of the mass.[70] Composers would either decide to treat the text line-by-line, which would result in a thorough-composed movement, or they would utilize a form that existed independently, such as the binary form.[71] Other factors that affected the form and structure of the mass include "the degree of solemnity, the time allotted for performance, the available performers and soloists, and other local conditions."[72]

Certain trends are revealed by examining the individual decisions made by Viennese composers regarding form and structure. These are general trends and therefore do not cover all the possibilities, but they do provide a basic understanding of how form and structure is used in the mass of the Classical period.

The Kyrie's text naturally suggested ternary form of some kind. When the form was ternary, the second "kyrie eleison" could either be a literal reprise (ABA), or a varied reprise (ABA'). The varied reprise offered the possibility for elements of sonata form to be present, and they increasingly became used.[73] The Gloria text was often divided into different sections resulting in a multi-movement Gloria. When treated as a single movement, however, the Gloria was most commonly through-composed.[74] Runestad

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[70]Mac Intyre, *The Viennese Concerted Mass*, 132.

[71]Ibid, 122.

[72]Ibid.

[73]Ibid, 137; 152; 164.

[74]Ibid, 207; 223.

points out that "the tripartite structure of the Credo . . . is a plan often followed."[75] The three divisions are: (1)"Credo/Patrem", (2)"Et incarnatus est", (3) "Et resurrexit." The Sanctus, as discussed above, is divided into the Sanctus and the Benedictus as a result of the liturgical activity that takes place between the two. The Sanctus section is generally through-composed while the Benedictus section is generally a binary aria (see example 7 from the Benedictus of Reutter's *Missa S. Caroli*), sometimes with elements derived from sonata form.[76] Lastly, the Agnus Dei was usually divided into two sections: (1)"Agnus Dei," (2)"Dona nobis pacem." The Agnus section was either through-composed, a strophic variation, or a bar-form. The "Dona" section was usually fugal or a rounded ABA form.[77]

Elements of Unity and Contrast

Both unity and contrast are needed within a composition to provide interest and intelligibility. Elements of both are present in the mass in somewhat predictable but effective ways. Mac Intyre states that "the only factors which unify most Masses . . . are key and scoring."[78] The key a composer chose was not so much based on issues of key characteristics as on the practicality of the key. Melodic reiteration was not a major part of tying a mass together but it did occur. Traditionally such repetitions occur in the

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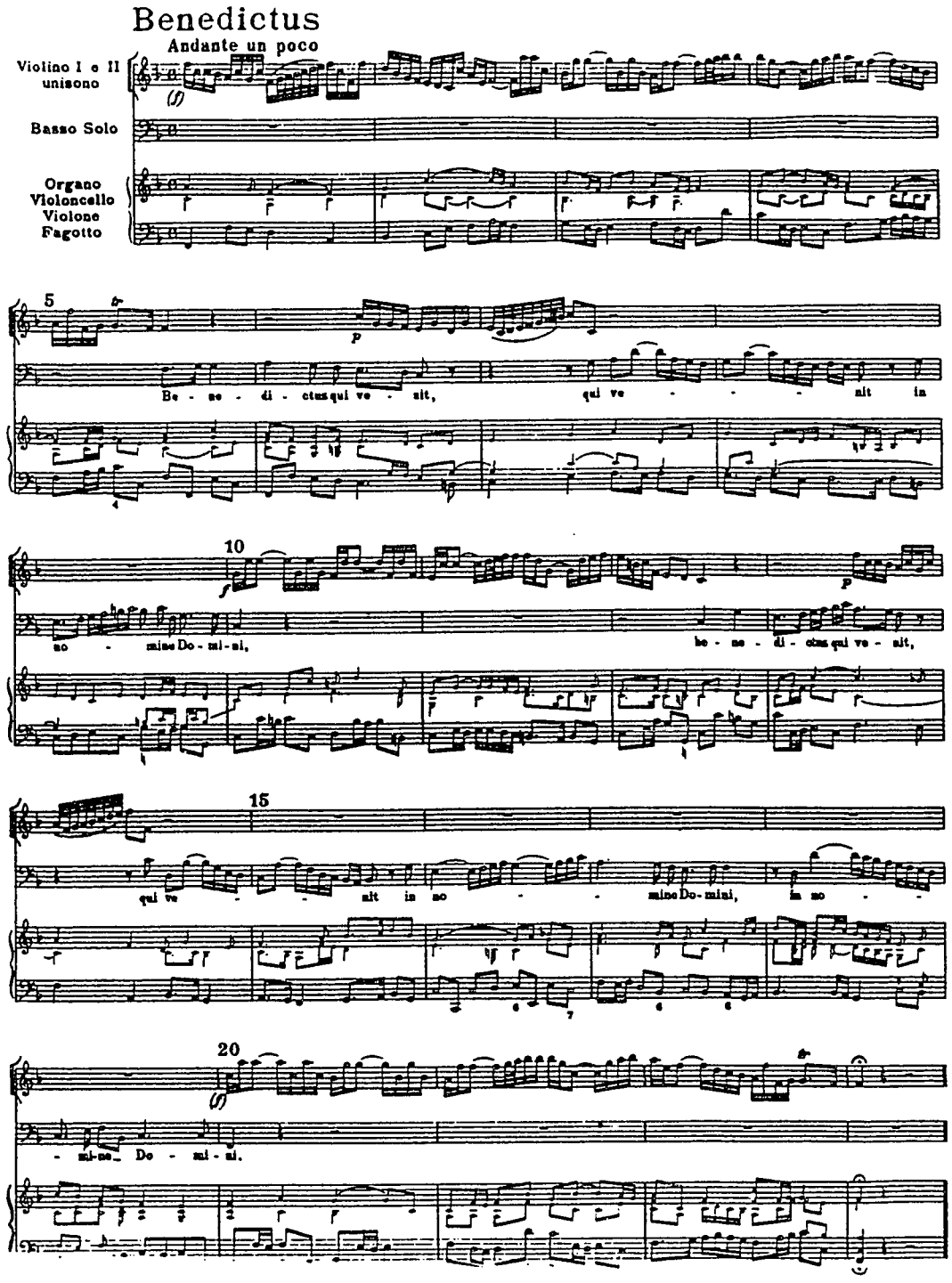
[75]Runestad, "The Masses of Joseph Haydn," 29.

[76]Mac Intyre, *The Viennese Concerted Mass*, 421; 445.

[77]Ibid, 479; 481; 515.

[78]Ibid, 118.


Benedictus
Andante un poco
Violino I e II unisono
Basso Solo
Organo
Violoncello
Violone
Fagotto
5
Be - ne - di - ctus qui ve - nit,
qui ve - - - nit in
10
no - mine Do - mi - ni,
be - ne - di - ctus qui ve - nit,
15
qui ve - - nit in no - - mine Do - mini,
in no - -
20
- mi-ne_ Do - mi - ni.

Example 7

"Dona nobis" where the Kyrie music was reused, between the fugues at the end of the Gloria and the Credo, in the Sanctus between the "Osanna" before and after the Benedictus.[79]

To achieve contrast, composers would vary tempo and meter from movement to movement or within movements. The most common meters found in the mass were 4/4, 3/4, and 2/4 . The meaning of the text influenced composers to make similar decisions on what to set at a fast or slow tempo and what to set in a duple or triple meter. The Credo is a good movement to examine for these types of trends. Generally its tripartite text was set fast/slow/fast and duple/triple/duple.[80] A good example of contrast being used in this way is found between the last two sections of the Credo in Fux's *Missa Purificationis* (see example 8).

Textual Expression

A large number of traditions and trends exist within the various techniques composers used to express the meaning of the text in the mass. Word repetitions were often used to stress the significance of certain words such as "pax," at "et in terra pax," and "non" at "non erit finis"[81] (see example 9 from the Gloria of Reutter's *Missa Caroli).* A texture could serve to symbolize the words, such as the use of a choral unison or a solo at "Et unam sanctam catholicam et apostalicam Ecclesiam" where "composers

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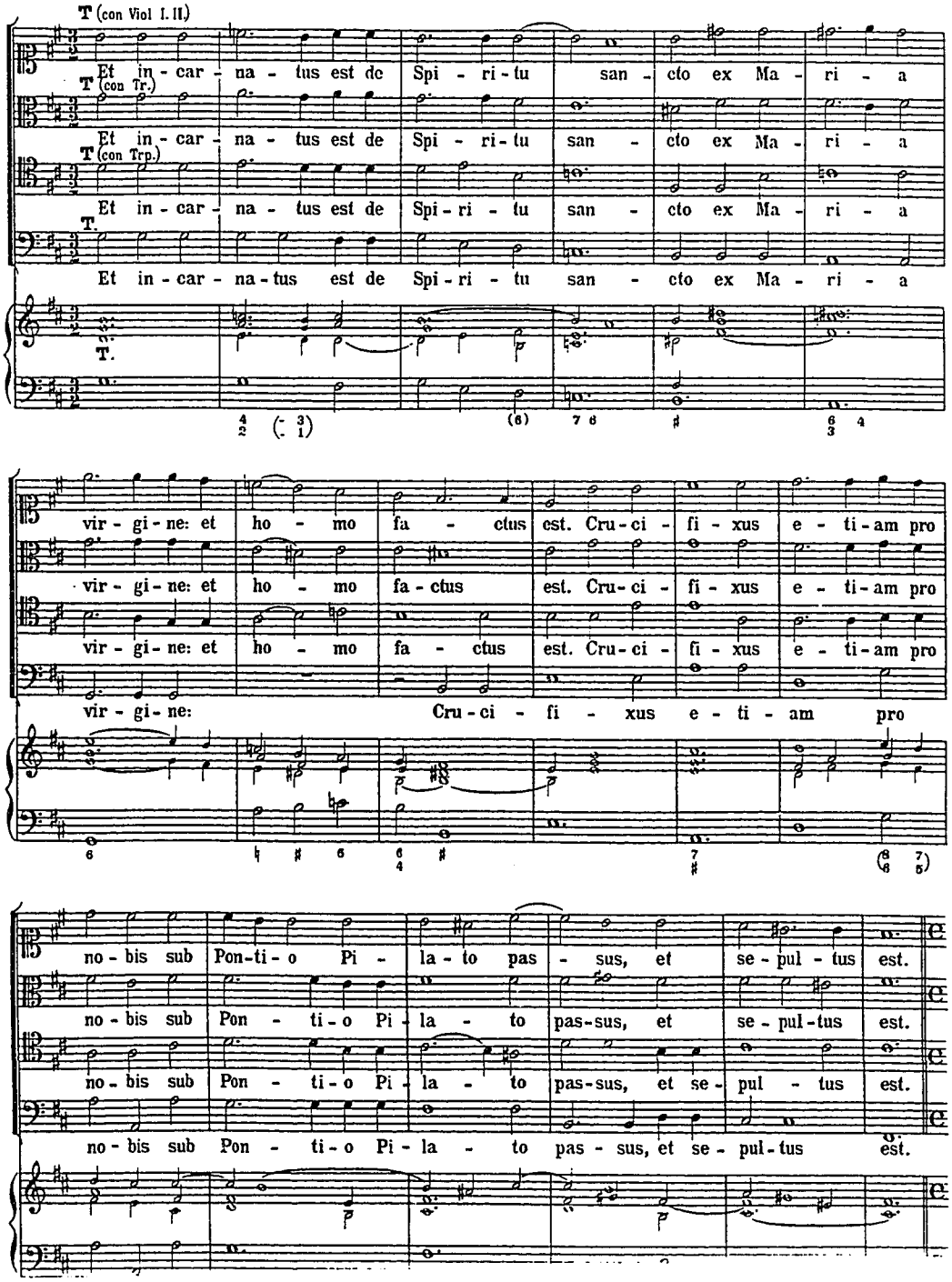
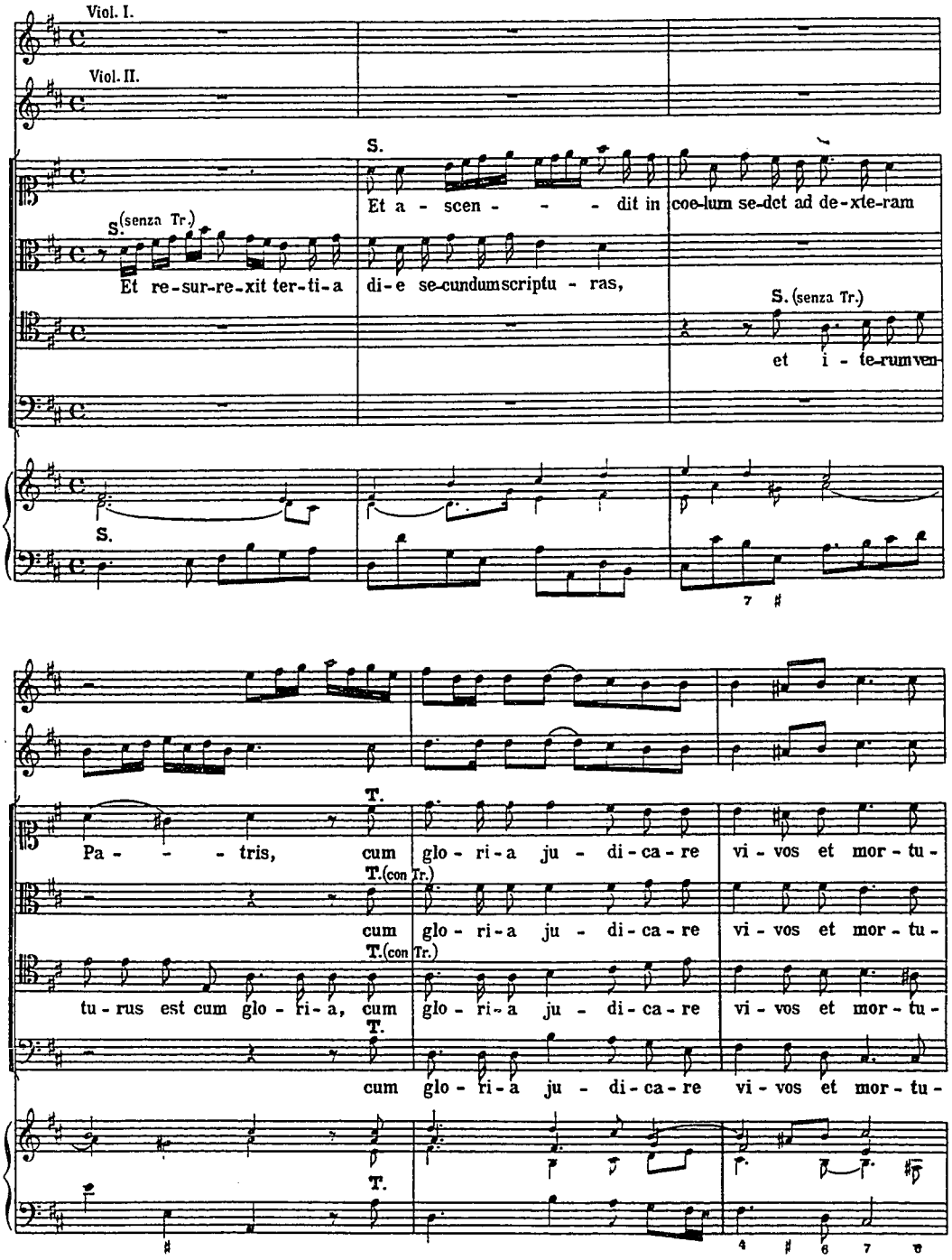
[79]Mac Intyre, *The Viennese Concerted Mass*, 121.

[80]Ibid, 320.

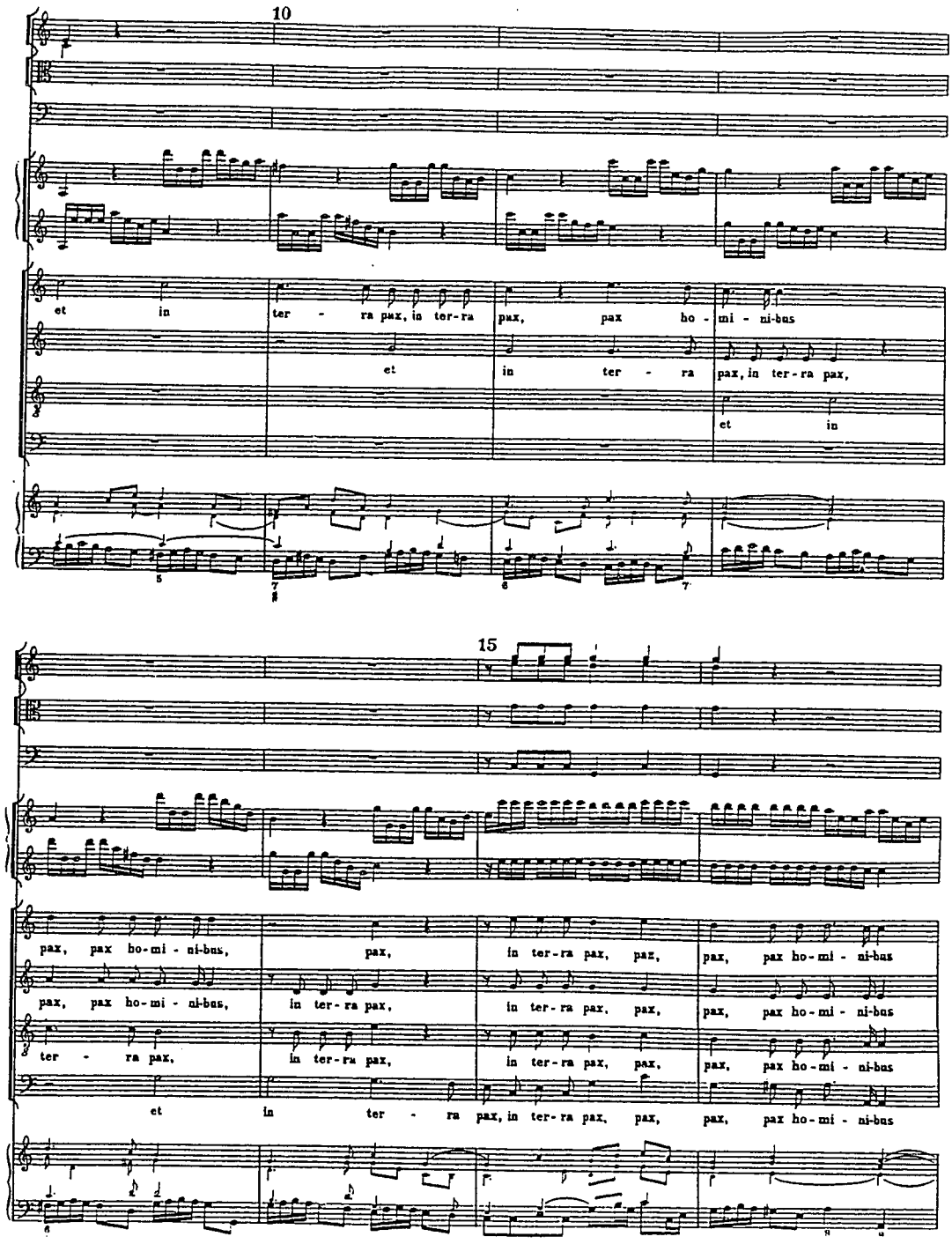
[81]Ibid, 124.


T (con Viol I. II.)
T (con Tr.)
T (con Trp.)
T.
Et in - car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a
vir - gi - ne: et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti - am pro
vir - gi - ne: Cru - ci - fi - xus e - ti - am pro
no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

Example 8



Example 8. continued


10
et in ter - ra pax, in ter-ra pax, pax ho - mi - ni-bus
et in ter - ra pax, in ter-ra pax,
et in
15
pax, pax ho-mi - ni-bus, pax, in ter-ra pax, pax, pax, pax ho-mi - ni-bus
pax, pax ho-mi - ni-bus, in ter-ra pax, in ter-ra pax, pax, pax, pax ho-mi - ni-bus
ter - ra pax, in ter-ra pax, in ter-ra pax, pax, pax, pax ho-mi - ni-bus
et in ter - ra pax, in ter-ra pax, pax, pax, pax ho-mi - ni-bus

Example 9

traditionally attempt to point up the concept of universality and oneness."[82] The choice of key could reflect the mood of the text, such as the use of the relative minor of the key of the mass at the beginning of the Agnus Dei.[83]

The use of rhetoric was perhaps the most common method composers employed to express the text of the mass. Musical-rhetorical concepts date from the late Middle Ages. During the Renaissance and Baroque periods composers began to develop and classify various musical figures to represent words.[84] As Mac Intyre notes, in the mass "the musical rhetoric of the Baroque era remains alive."[85] Some figures utilized in abundance include *hypotyposis, exclamation, parrhesia,* and *pathopoeia.*[86] Because their use is so common in the masses of Viennese Classical composers, each figure will be individually defined and illustrated by example below.

Hypotyposis is more commonly known as madrigalism or text-painting. As Giorgio Pestelli points out, "an aspect of continuity with the past was achieved by the use of madrigalisms: words such as 'resurrexit', 'altissimus' and 'sepultus est' were frequently

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[82]Runestad, "The Masses of Joseph Haydn," 82.

[83]Raynor, "Some Reflections," 594.

[84]George J. Buelow, "Rhetoric and music" *The New Grove's Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan & Co, 1980, reprinted 1985), 15:794.

[85]Mac Intyre, *The Viennese Concerted Mass*, 122.

[86]Ibid.

set using suitable melodic directions or choices of register."[87] Runestad notes that "most masses [also] include some musical representation of 'descendit de coelis.'"[88] This phrase would require a type of *hypotyposis* called *catabasis* to reflect the textual connotation of descending[89] (see example 10 from the Credo of Fux's *Missa SS. Trinitatis).* "Et ascendit in coelum" is another common phrase in the mass to be treated with *hypotyposis;* this time with *anabasis* which is the opposite of *catabasis*[90] (see example 11 from the Credo of Reutter's *Missa S. Caroli*).

According to Buelow, *exclamatio* is "a melodic leap up by a minor 6th. In general practice, however, any leap up or down by intervals larger than 3rds and either consonant or dissonant [can be considered *exclamatio*], depending on the character of the exclamation."[91] The first interval of the fugue subject of "In gloria Dei Patris" found in Reutter's *Missa S. Caroli* is an example of *exclamatio.* A leap of a major 6th up, it captures the joy and reference to heaven of the text (see example 12).

Often used to paint words expressing sorrow or pain, *parrhesia* is defined as "a false relation, a stark dissonance, especially a tritone between parts."[92] In Fux's *Missa*

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[87]Pestelli, *The Age of Mozart and Beethoven*, 98.

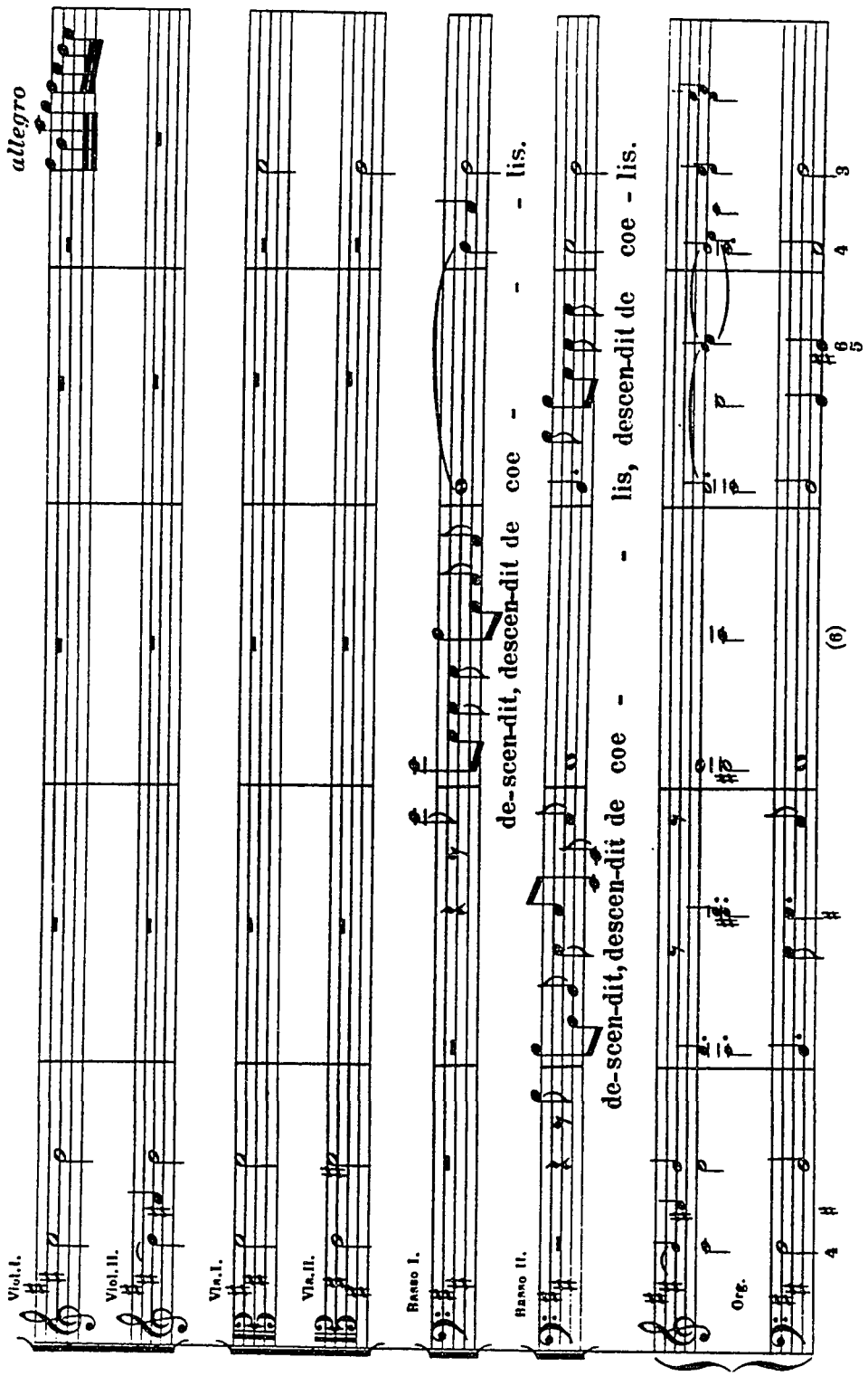
[88]Runestad, "The Masses of Joseph Haydn," 84.

[89]Buelow, "Rhetoric and Music," 798.

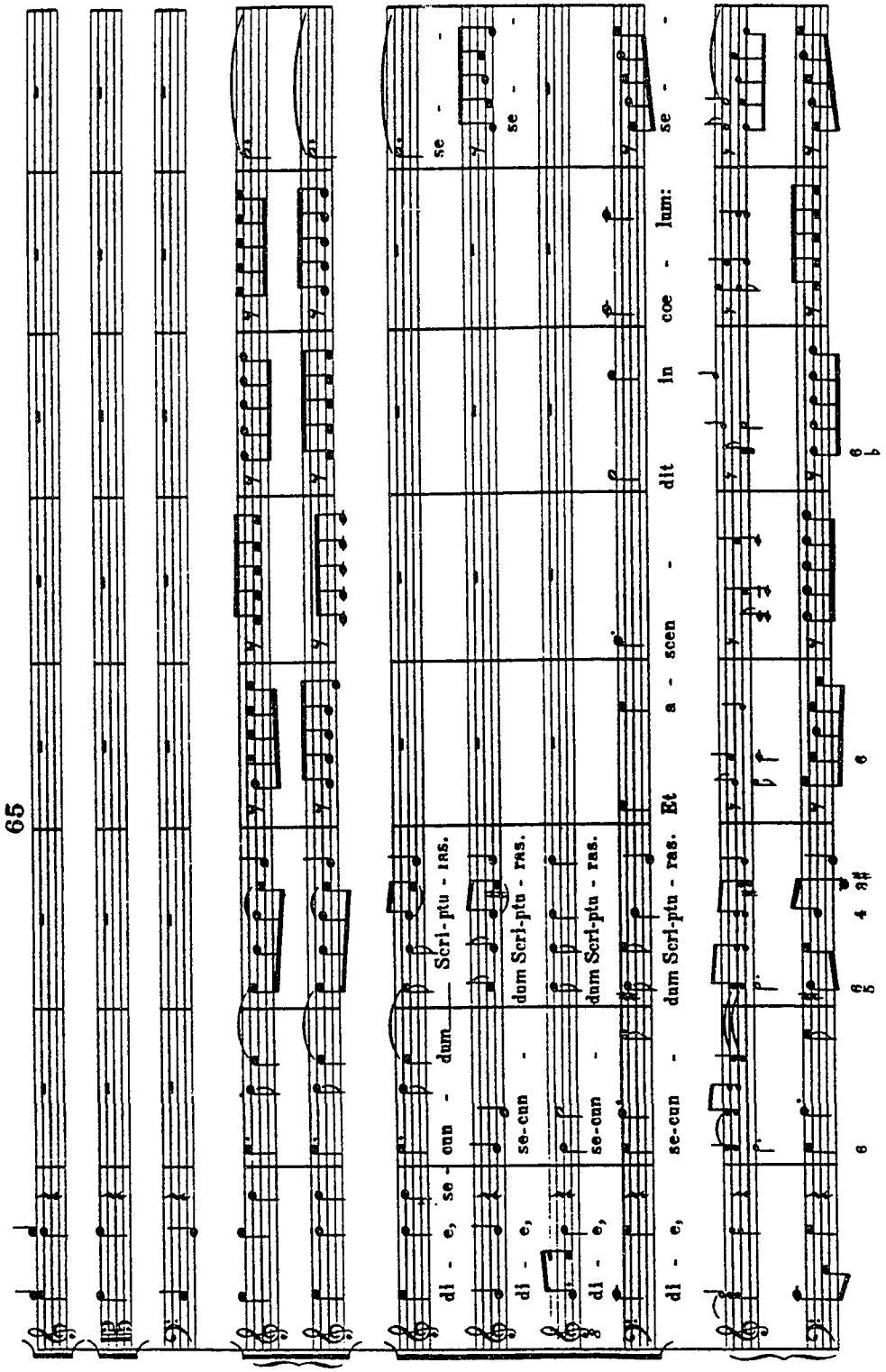
[90]Ibid.

[91]Ibid.

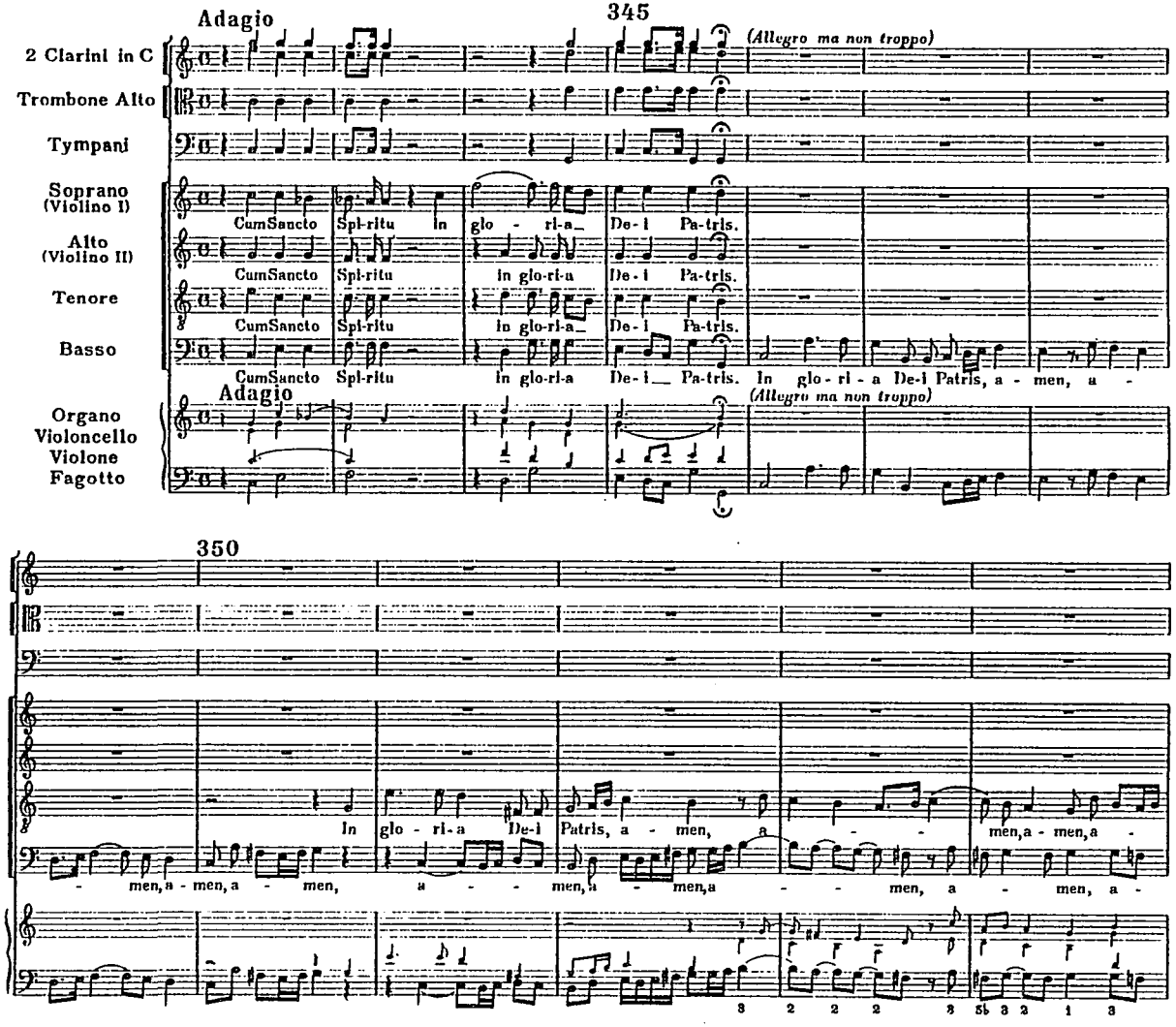
[92]Ibid.


allegro
Viol. I.
Viol. II.
Vla. I.
Vla. II.
Basso I.
Basso II.
Org.
de-scen-dit, descen-dit de coe - - - - lis.
de-scen-dit, descen-dit de coe - - lis, descen-dit de coe - lis.
(6)

Example 10


65
di - e, se - cun - dum Scri-ptu - ras.
di - e, se-cun - dum Scri-ptu - ras.
di - e, se-cun - dum Scri-ptu - ras.
di - e, se-cun - dum Scri-ptu - ras. Et a - scen - dit in coe - lum: se - -
se - -
se - -

Example 11

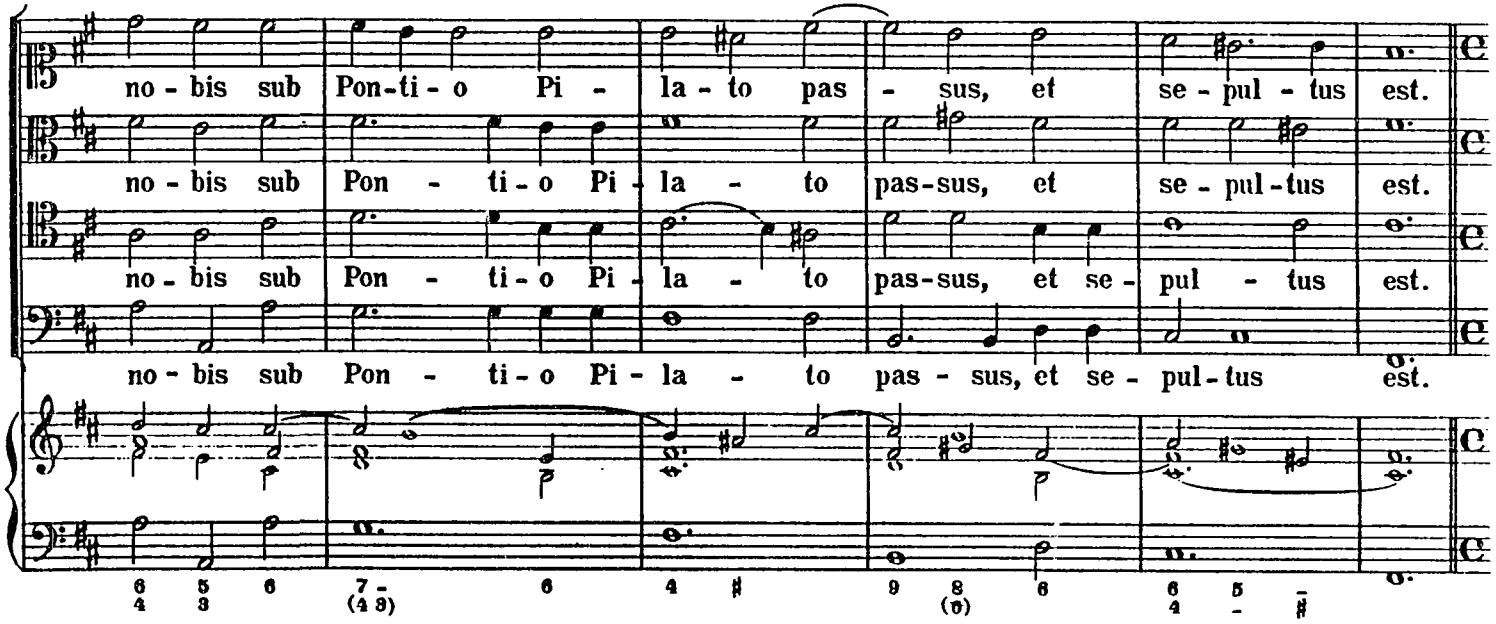

Adagio
345
(Allegro ma non troppo)
2 Clarini in C
Trombone Alto
Tympani
Soprano (Violino I)
Alto (Violino II)
Tenore
Basso
Organo
Violoncello
Violone
Fagotto
CumSancto Spi-ritu In glo - ri-a_ De-i Pa-tris.
CumSancto Spi-ritu in glo-ri-a De-i Pa-tris.
CumSancto Spi-ritu in glo-ri-a_ De-i Pa-tris.
CumSancto Spi-ritu in glo-ri-a De-i__ Pa-tris. In glo - ri - a De-i Patris, a - men, a -
Adagio
(Allegro ma non troppo)
350
In glo - ri-a De-i Patris, a - men, a - - - men,a - men,a -
- men,a - men, a - men, a - - men,a - men,a - - men, a - men, a -

Example 12

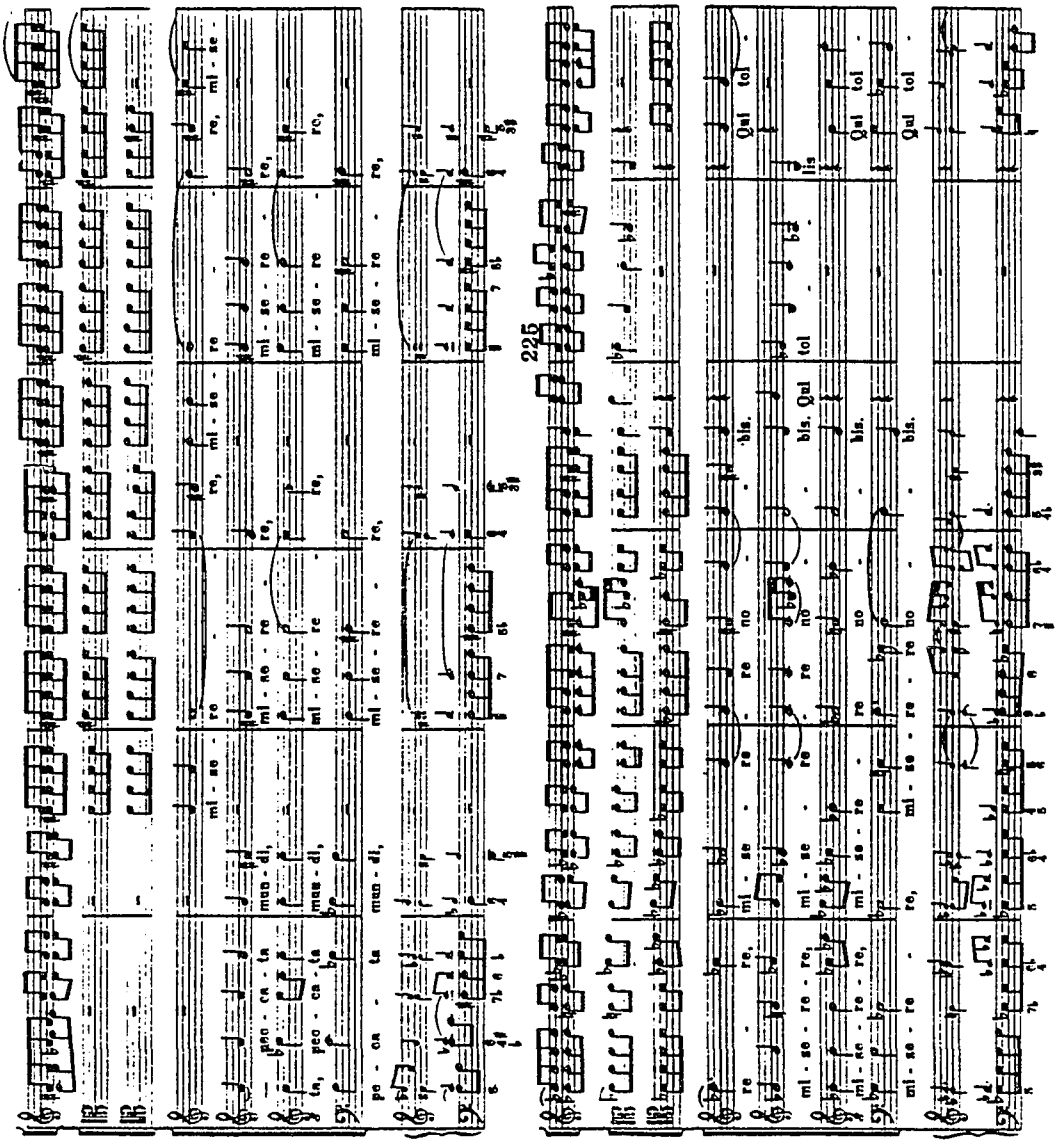
Purificationis a tritone is used in the Credo to express the word "passus" (died). It occurs between the alto and tenor, expressing an affect of suffering (see example 13).

Another figure used to create the same affect is *pathopoeia,* which is "movement through semitone steps to express affections such as sadness, fear and terror."[93] One of the motives Reutter uses to set "miserere" in the Gloria of his *Missa S. Caroli* consists of three rising chromatic notes. It is heard twice in the bass and once in the alto (see example 14).

[93]Buelow, "Rhetoric and Music," 798.


no - bis sub Pon-ti - o Pi - la - to pas - sus, et se - pul - tus est.
no - bis sub Pon - ti - o Pi - la - to pas-sus, et se - pul - tus est.
no - bis sub Pon - ti - o Pi - la - to pas-sus, et se - pul - tus est.
no - bis sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

Example 13



Example 14

CHAPTER II

THE MASS AND JOSEPH HAYDN

Biographical Influences on Joseph Haydn's Style

Haydn's Experiences at St. Stephen's Cathedral

When he was eight, Joseph Haydn was brought to St. Stephen's Cathedral in Vienna in 1740 by Georg Reutter the younger. Reutter had discovered Haydn on one of his talent scouting trips and, pleased with the boy's musical ability, recruited him for his choir at the cathedral. The musical environment of Vienna when Haydn arrived was one of transition. As the Haydn specialist Jens Peter Larsen notes, "the dying high Baroque style, represented in Vienna by the Fux-Caldara tradition, was giving away to a more 'modern,' homophonic style, favored by such composers as Wagenseil and Reutter."[94] Haydn's compositional style was to develop within this environment.[95]

As a choir boy at St. Stephen's, Haydn performed a mass every day as well as a vespers service and additional music on special feast days. Through these performances "he became thoroughly acquainted with the sacred music of such contemporary

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[94]Jens Peter Larsen, *The New Grove Haydn* (New York: W.W Norton, 1982), 120.

[95]Larsen, *Handel, Haydn and Viennese Classicism*, 105.

composers as Caldara, Fux, Reutter, Wagenseil, Tuma, Ziani, Palotta, and Bonno."[96] Ten years of direct and constant exposure to these composers' music undoubtedly left an impression on Haydn, one which would later serve as a guide to his style.

Fux had a significant influence on Haydn as a chorister. Fux, still alive when Haydn first came to Vienna, was in charge of the music of the Imperial Court. His masses and vespers were an important part of the repertory at St. Stephen's.[97] Robbins Landon concludes that "Haydn must have participated frequently in the real *a capella* music [*stile antico*] of the previous era, or at any rate in the 'old' style -- J. J. Fux and probably many of the actual Italians."[98] Haydn also absorbed the melodic principles of the *stile antico* through being trained as a choir boy with Fux's *Singfundamente*.[99] *Stile antico* would prove to be an essential element in Haydn's compositional style. [100]

Reutter was also an important influence on young Joseph Haydn. Reutter did not spend much time instructing Haydn formally on the art of composition. His masses, however, "by the very fact of their having been rehearsed and performed, [must]

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[96]Geiringer, *Haydn: A Creative Life in Music*, 21.

[97]Aflred Mann, "Haydn as a Student and Critic of Fux," *Studies in Eighteenth-Century Music*, ed. H. C. Robbins Landon (New York: Oxford University Press, 1970), 323.

[98]H. C. Robbins Landon, *Haydn: The Early Years 1732-1765*, vol. 1, *Haydn: Chronicle and Works* (Bloomington: Indiana University Press ,1980), 89.

[99]Ibid.

[100]Alfred Mann, "Haydn's Relationshp to the *Stile Antico*," *Haydn Studies*, ed. Jens Peter Lasen, Howard Serwer and James Webster (New York: W.W. Norton,1981), 374.

have influenced the boys who sang in their performances."[101] Reutter was part of a generation of composers who "had the rather thankless task of setting up against the impressive style of the baroque a new, contrasting style that should aim at being easily accessible, easy to perform, and 'agreeable.'"[102] Haydn heard this "modern" style in Reutter's masses. That it influenced his own style is demonstrated by the fact that Haydn's first two masses make use of the proverbial "violins a la Reutter;" a way of writing for the violins in a manner characteristic of the *galant* style.[103]

Haydn On His Own: Young Adulthood

After Haydn's voice broke, he soon lost his job as chorister at St. Stephen's. His departure from the choir school probably took place in 1749 or early 1750.[104] Suddenly on his own and with no support Haydn "moved into a wretched little attic room without a stove . . . [,and there,] innocent of the comforts of life, he divided his whole time among the giving of lessons, the study of his art, and performing."[105] Haydn was to spend ten years following his dismissal from the choir school studying and working in Vienna. These were formative years, and Haydn had no true teacher but himself and the work he

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[101]Wienandt, *Choral Music of the Church*, 209.

[102]Larsen, *Handel, Haydn and Viennese Classicism*, 105.

[103]Olleson, "Church Music and Oratorio," 294.

[104]Larsen, *The New Grove Haydn*, 6.

[105]Vernon Gotwals, *Joseph Haydn: Eighteenth Century Gentleman and Genius* (Madison: The University of Wisconsin Press, 1963), 11-12, trans. of G.A. Griesinger *Biographische Notizen uber Joseph Haydn* (Leipzig: Breitkopf and Hartel, 1810).

found.

Three books played major roles in Haydn's studies during these years. The first is C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* which, according to Dies's reports, Haydn discovered when he walked into a book shop and asked the bookseller for "a good theoretical textbook."[106] Bach's ideas stayed with Haydn. Haydn studied Bach's sonatas as well. C. P. E. Bach's influence on the young Haydn during this time later became a catalyst of significant style change he experienced some ten to fifteen years after first studying *Versuch* and the sonatas.

Haydn experienced the music and beginning theory of J. J. Fux as a boy at St. Stephen's. Now he deepened this understanding of the *stile antico* by examining thoroughly Fux's manual on counterpoint, the *Gradus ad Parnassum*. Haydn's complete assimilation of Fux's instruction is evident from the comments and corrections he noted in his copy of *Gradus ad Parnassum*. Mann emphasizes that "Haydn more than doubles Fux's own extensive listing of errors and omissions. He elaborates upon point after point, interprets, clarifies, closes every possible gap, and traces every possible inconsistency in Fux's discussion."[107]

Johann Mattheson's *Der volkommene Kapellmeister* is the third text Haydn is known to have owned and studied during these years on his own in Vienna. He didn't

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[106]Landon, *Haydn: The Early Years*, 65.

[107]Mann, "Haydn as a Student and Critic of Fux," 324-325.

find the exercises in the book very interesting.[108] Schroeder suggests that "in the course of studying this text, [however] he undoubtedly encountered Mattheson's ideas concerning affect and rhetoric."[109] The text's connection between music and rhetoric possibly introduced Haydn to the eighteenth-century premise that "the composer-audience relationship was of the greatest possible significance,"[110] an idea that contributed to his success as a composer. *Der volkommene Kapellmeister* also supported the view that "music should entertain as well as serve a moral purpose through affective means."[111] Haydn's masses certainly demonstrate this concept.

While in Vienna, Haydn had the good fortune to make the acquaintance of Metastasio and Porpora. Metastasio, who actually lived in the same building as Haydn, taught him Italian and gave him valuable advice.[112] Geiringer records that "the young musician studied with and worked for the celebrated Neapolitan opera composer and singing teacher Nicolo Porpora."[113] While serving as accompanist for Porpora's singing lessons Haydn absorbed the Italian style of singing and accompanying.[114] Undoubtedly

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[108]Landon, *Haydn: The Early Years*, 66.

[109]David P. Schroeder, *Haydn and the Enlightenment* (Oxford: Clarendon Press, 1990) 27-28.

[110]Ibid, 91.

[111]Ibid, 76.

[112]Landon, *Haydn: The Early Years*, 65.

[113]Geiringer, "Haydn and His Viennese Background," 8.

[114]Landon, *Haydn: The Early Years*, 65.

Haydn saw Italian operas while living in Vienna. The exposure to the Neapolitan style through Metastasio and Porpora as well as through attending operas provided Haydn with an understanding of this style. The influences of these encounters would appear not only in his operas, but also in the use of the solo voice within his masses.

The practical experience Haydn gained while making a living as a free-lance musician in Vienna for ten years enriched his abilities and understanding of music. He kept busy, whether it be playing the organ or violin for church services, playing serenades with his friends, teaching keyboard lessons to young people, or composing music to Kurz-Bernardon's *Der krumme Teufel.*[115] By the end of the decade he was ready for a Kapellmeister's postion. In 1759 Count Morzin provided him with his first such post.

The Esterhazy Years

When in 1760 Count Morzin was forced to disband his musicians, Haydn was extremely fortunate to land the job of Vice-Kapellmeister to Prince Anton Esterhazy. He was to remain in the service of this family for the rest of his life. While Georg Werner, the aging Kapellmeister remained in charge of church music, Haydn gradually took responsibility for all other aspects of music for the prince. Haydn's lack of involvement with church music during this time helps to explain why he didn't write any masses during these first years at Eisenstadt.[116] In 1766, when Werner died, Haydn became the

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[115]Larsen, *The New Grove Haydn*, 11.

[116]Larsen, *Handel, Haydn and Viennese Classicism*, 52.

Esterhazy Kapellmeister. Now he was responsible for all the musical needs of the household. This is the year he wrote the *St. Cecilia Mass*, likely to demonstrate his capability in church music to the prince.

Sometime in the mid-1760s Haydn's compositional style began to move away from the current and fashionable style.[117] This period of stylistic change, often referred to as Haydn's *Sturm und Drang* or Expansive period,[118] took place from about 1765 (some would say 1768) to 1772. This was a crucial time in Haydn's development.[119] He created a new style of expression that displaced the *galant* style. It is especially present in his symphonies of this period. He may have been influenced in part by the work of C. P. E. Bach, in whom "he found an original synthesis of the old and new."[120] Inspired a second time by the Baroque, Haydn adopted its structures and used longer and continuously unfolding *fortspinnung* phrases in place of the short *galant* melodies.[121] There was "a trend towards deepened expression";[122] intensely emotional and passionate music was characterized by the use of minor keys, rhythmic tension and abrupt contrasts.

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[117]Larsen, *The New Grove Haydn*, 119.

[118]Carolyn D. Gresham, "Stylistic Features of Haydn's Symphonies from 1768 to 1772." *Haydn Studies*, ed. Jens Peter Larsen, Howard Serwer and James Webster (New York, W.W. Norton, 1981), 431.

[119]Larsen, *Handel, Haydn and Viennese Classicism*, 105.

[120]Ibid, 119.

[121]Gresham, "Stylistic Features," 431; Larsen, "The Challenge of Joseph Haydn," 105.

[122]Geiringer, *Haydn: A Creative Life in Music*, 278.

Around 1772 another change seems to have taken place. Much of Haydn's music from the mid to late 1770s takes on a lighter, less serious quality--quite in contrast to the deeply expressive style he had just been exploring.[123] There are several possible reasons for this change. Larsen suggests that Haydn felt a need "to slow down after his years of intense exploration."[124] On the other hand, "Prince Nikolaus unmistakably seems to have had a taste for less difficult pieces."[125] Haydn could have deliberately begun to compose lighter music so he would not alienate the Prince. The *St. Nicholas Mass* of 1772 , dedicated to the prince and in much lighter style than his previous masses, is possibly the result of such an aim.

1776 was a significant year at Esterhaza. The prince decided that he wanted a full opera season presented each year on the premises.[126] Suddenly Haydn was heavily immersed in the composing, arranging and performing of operas. These responsibilities left him little time for composing other music. Much of his energy continued to be spent as opera Kapellmeister until 1783-84.[127]

Larsen states that "in 1779 the prince made a new contract with Haydn that no

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[123]Larsen, *The New Grove Haydn*, 35-36.

[124]Ibid, 35.

[125]Larsen, *Handel, Haydn and Viennese Classicism*, 105.

[126]Downs, *Classical Music*, 239.

[127]Larsen, *The New Grove Haydn*, 39, 49.

longer required him exclusively to compose music for the prince's use."[128] This contract served to free Haydn's stylistic development from the musical taste of the Prince. In the 1780s Haydn attained a maturity of style often called the High Classical Style. Geiringer describes this style as:

> Combining the light gaiety of the *style galant* with the tender subjectivity of *Empfindsamkeit*, adding some of the strictness of Baroque polyphony and imbueing the whole with elements of folk music, Haydn . . . established a classical balance of expression.[129]

Haydn's international fame spread in the 1780s. He received a great number of commissions and invitations. Composing for these commissions caused his reputation to reach even farther. The invitations he turned down, remaining loyal to Prince Nicholas. When the Prince died in 1790 and was succeeded by his son Anton, Haydn found his responsibilities considerably diminished. He was able to respond to Salomon's invitation to visit London. Haydn made two trips to London before his services were once more required by Prince Nicholas II. These trips resulted in his masterful final symphonies and an exposure to the music of Handel, both of which served as stylistic influences on his late masses and oratorios.

One of Haydn's responsibilities for his last prince, Prince Nicholas II, was to write a mass each year for the nameday of the Princess Marie Hermenegild. Six masses are the result of this duty, the first written in 1796 and the last in 1802.[130] As he grew feebler,

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[128]Larsen, *The New Grove*, 107.

[129]Geiringer, "Haydn and His Viennese Background," 11.

[130]Downs, *Classical Music*, 475.

Haydn stopped his work at Eisenstadt and moved permanently to Vienna, where he died on May 31, 1809.

The Masses: An Overview

The masses of Joseph Haydn were composed over a period of fifty years and represent the breadth of his stylistic development. From his first mass composition as a young man in Vienna to the last mass he wrote for the Princess, Haydn demonstrated in this genre his capability for synthesizing old and new styles, the traditions and trends into music that is wholly his own.

The Two Early Masses

In his later years Haydn rediscovered his *Missa brevis in F*, a mass composed during his early years in Vienna (probably 1749). This little mass from his student years is scored for two soprano soloists, chorus, and an orchestra of two violins and continuo (which is often called the Viennese church trio). Runestad notes that "the character of the solo soprano parts show a strong operatic influence."[131] The constant exchange between them and the chorus suggests a ritornello-type structure much like the Baroque concerto.[132] The mass is entirely homophonic; no lasting imitation is present, only points of imitation. The repeat of the entire conclusion of the Gloria at the end of the Credo is,

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[131]Runestad, "The Masses of Joseph Haydn," 116.

[132]Larsen, *Handel, Haydn and Viennese Classicism*, 139.

as H. C. Robbins Landon calls it, "the most original feature of the whole Mass."[133]

The *Missa brevis alla capella*: *'Rorate coeli desuper*,' more simply known as the *Rorate Mass*, also dates from his student days. Its authenticity remains doubtful. Two prominent Haydn scholars, H. C. Robbins Landon and Jens Peter Larsen, disagree as to the likelihood of it being a work of Haydn. If it is a composition by Haydn, the *Rorate Mass* would have been written about the same time as the *Missa brevis in F*. It is of even shorter duration, lasting only ninety-one measures.[134] Making no use of solos or counterpoint, this mass is very simple. Every movement is in the tonic key. Robbins Landon has the opinion that:

> The one really great movement of this apprentice Mass is the Agnus. Brilliant the way in which Haydn unifies the movement with the 'sighing' pattern in the violins; but totally unexpected, and gripping, the drop into *piano* (strings 'sempre piano') and G minor, which continues to astound our ear until just before the very end.[135]

Six Masses from 1766 to 1782

Robbins Landon states that "hardly had Werner been buried in Eisenstadt when Haydn wrote his first large-scale church work,"[136] the *St. Cecilia Mass* of 1766. Written for the celebration of St. Cecilia day by the Brotherhood of Saint Cecilia in Vienna, it is the only cantata mass by Haydn. Cantata masses were masses of large dimensions;

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[133]Landon, *Haydn: The Early Years*, 147.

[134]Runestad, "The Masses of Joseph Haydn," 125.

[135]Landon, *Haydn: Chronicle and Works*, 144.

[136]Landon, "The Haydn Masses," 70.

movements were divided into different sections that were assigned to soli or chorus. Runestad notes that these masses, "intended for special, festive, and often secular occasions . . . were especially popular in the earlier part of that [the eighteenth] century when the influence of the operatic style on church music was strongest."[137] The *St. Cecilia Mass* contrasts strongly with the earlier masses. It is a complex work of symphonic character that uses extended fugues as well as varied homophonic textures.[138] Larsen's opinion is that "altogether this is a very impressive demonstration of the younger Haydn's abilities as a composer of vocal music in the grand style and on a high level of quality."[139]

The *Missa 'Sunt bona mixta malis'* is lost. Possibly composed around 1767, it appears to be a composition completely written in the *stile antico*, beginning with a canonic Kyrie.[140] Also interesting is the fact that it is written in D minor; it is the only mass in a minor key besides the *Nelson Mass* (also in D minor).

Written sometime between 1768 and 1770 during Haydn's period of great growth and expansion, the so-called *Grosse Orgelmesse* in E-flat is a mass on a more intimate

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[137]Runestad, "The Masses of Joseph Haydn," 150-151.

[138]Larsen, *Handel, Haydn and Viennese Classicism*, 52-53.

[139]Ibid, 53.

[140]Runestad, "The Masses of Joseph Haydn," p. 135.

level than the *St. Cecilia.*[141] Named thus because of its *concertant*e organ part,[142] the *Grosse Orgelmesse* demonstrates progressive traits in its uses of a quartet of soloists rather than a single soloist or duet,[143] and the

> strong contrasts in texture and dynamics with chromatic motion, and appoggiatura "sighs," [which] contribute to the intensification of principles of contrast characteristic of the 'storm and stress' period.[144]

More conservative features include the frequent use of sequences,[145] and the traditional use of fugue at the end of the Gloria and Credo. Larsen believes that "in the series of Haydn's early Masses it is perhaps less conspicuous than the *St. Cecilia Mass*, but it is certainly no less important."[146]

Written for the nameday of Prince Nicholas the Magnificent in 1772, the *St. Nicholas Mass* is written in what Larsen calls a "lighthearted style"[147] that is more traditional and simpler than both the *St. Cecilia* and the *Grosse Orgelmesse.* Homophony predominates, leaving little room for counterpoint.[148] This mass displays

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[141]Larsen, *Handel, Haydn and Viennese Classicism*, p. 53.

[142]Landon, "Haydn Masses," p. 70.

[143]Larsen, *Handel, Haydn and Viennese Classicism*, 54.

[144]Runestad, "The Masses of Joseph Haydn," 143.

[145]Ibid, 144.

[146]Larsen, *Handel, Haydn and Viennese Classicism*, 55.

[147]Larsen, *The New Grove Haydn*, 30.

[148]Larsen, *Handel, Haydn and Viennese Classicism*, 55.

characteristics of both a *missa brevis* and *missa solemnis*; often it is called a pastoral mass because of the unusual 6/4 meter and the cantabile melody used in the Kyrie.[149]

Haydn's last *missa brevis* was the *Missa brevis Sancti Joannis de Deo.* It was written in 1777 for the Brothers of Mercy whose Patron Saint was Johannes Cuidad (1495-1565), a Portuguese monk known as John of God (Joannis de Deo).[150] The musical forces Haydn uses in this mass (chorus, soprano soloist and Viennese church trio) are completely tailored to the limited space of the choir loft in the Brothers church in Eisenstadt where the first performance would have taken place.[151] There is an interesting difference of opinion between Haydn scholars regarding the character of this short mass. Jens Peter Larsen believes that it "relates itself to the light and pleasant compositions" that resulted from Haydn's backing away from his expansive style of 1765 to 1772.[152] On the other hand, Karl Geiringer believes that it is part of " the trend toward deepened expression characteristic of the works of the seventies."[153] However the style is interpreted, Larsen notes that "the *Missa brevis Sancti Joannis de Deo* is unquestionably one of Haydn's most popular and most often heard Masses."[154]

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[149]Runestad, "The Masses of Joseph Haydn," 128, 133.

[150]Ibid, 135.

[151]Biba, "Why Haydn Wrote His Church Music," 8.

[152]Larsen, *Handel, Haydn and Viennese Classicism*, 107.

[153]Geiringer, *Haydn: A Creative Life In Music*, 278.

[154]Larsen, *Handel, Haydn and Viennese Classicism*, 57.

In 1782 Haydn composed the *Mariazeller Mass*. It was to be his last before the long interruption of mass composition caused by the Josephinian reform. Commissioned by a Viennese patron, it was intended to be performed in Mariazell, the famous place of pilgrimage.[155] Considering the fact that Haydn wrote the mass at the midway point of his mass composition, it is not surprising that "there are some features of a traditional nature in this Mass and some more progressive ones."[156] The use of sonata-like principles to organize individual movements is one such progressive feature. It is also important to note the use of an adaptation of an aria from Haydn's opera *Il mondo della luna* in the Benedictus of this mass. Unfortunately, this use of secular music in the *Mariazeller Mass* "was commonly held up in the nineteenth century as a demonstration of Haydn's regrettable lack of propriety in the observance of the 'true church style.'"[157]

The Late Masses

The six late masses of Joseph Haydn, all written for the name day of Princess Marie, are considered to be masterpieces of the Viennese Classical style. They have warranted much study and examination, particularly in comparison with late symphonies Haydn wrote while in London. They deserve consideration here so that the *Missa brevis Sancti Joannis de Deo* can be viewed within the context of all of Haydn's masses . However since the focal point of this study is this earlier *missa brevis*, and these masses

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[155]Larsen, *Handel Haydn and Viennese Classicism*, 58.

[156]Ibid, 59.

[157]Larsen, *The New Grove Haydn*, 104.

were composed later, comments on the late masses will remain general.

Larsen's thoughts about the late masses include the opinion that "in a unique manner these masses realize synthesis of Haydn's roots in the great Austrian baroque tradtitions and of his symphonic mastery, the price of a life long struggle."[158] Some of the symphonic influences include: the use of themes that are more instrumental in nature and are developed symphonically, the use of sonata-form to organize the movements, and the expansion of the accompanying orchestra that is treated as an equal partner in the musical texture.[159] These masses also exhibit influences from Haydn's exposure to the music of Handel while in London. There is a marked use of counterpoint, and not in just the traditional places. The texture alternates frequently between homophony and counterpoint. There is a quality of grandeur about these masses, brought on by the use of trumpets, drums, a bold tutti orchestra, dramatic pauses and sudden shifts in texture, all elements Haydn must have admired in Handel's oratorios.[160]

In these masses solo arias that are heavily influenced by the Neapolitan School are abandoned and replaced by solo ensembles which become equal with the chorus and orchestra.[161] New key relationships are explored between and within the movements,

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[158]Larsen, *Handel, Haydn and Viennese Classicism*, 153.

[159]Homer Ulrich and Paul A. Pisk, *A History of Music and Musical Style* (New York: Harcourt, Brace and World, 1963), 372.

[160]Runestad, "The Masses of Joseph Haydn," 275-277.

[161]Ibid; Ulrich and Pisk, *A History and Music and Musical Style*, 372.

particularly the use of tertian relationships.[162] The key of B-flat seems to be Haydn's favorite key for these late masses.[163] Perhaps this key had some special significance for him, or maybe he just found it a practical key since it was well suited to voices, allowing both soprano and tenor to reach the tonic in their high registers and the bass to easily reach the dominant in the lower register.[164] Certainly, as Larsen expresses, in these "six great masses . . . we meet with Haydn's finest expressive creations."[165]

Characteristics of the *Missa breves*

Haydn wrote three *missa breves*: the *Missa brevis in F*, the *Rorate Mass* and the *Missa brevis Sancti Joannis de Deo*. Before the latter is explored in greater detail, the general characteristics of Haydn's missa breves will be considered. *Missa breves* were written with a concern for time. They are often only ten to twenty-five minutes in duration. Mozart expressed this concern in a letter to Padre Martini dated September 4, 1776:

> Our church music is very different form that of Italy, since a mass with the whole Kyrie, the Gloria, Credo, the Epistle sonata, the Offertory or motet, the Sanctus, and the Agnus Dei must last no longer than three-quarters of an hour . . . so you see that a special study is required for composition.[166]

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[162]Runestad, "The Masses of Joseph Haydn," 257.

[163]Landon, *Essays on the Viennese Classical Style*, 74.

[164]Runestad, "The Masses of Joseph Haydn," 258, 261.

[165] Larsen, *Handel, Haydn and Viennese Classicism*, 107.

[166]Nina Gilbert, "Haydn's First Mass: A Practical Introduction to His Style," *Choral Journal* (May 1985): 19.

Various techniques were employed to help keep them short. Bruce Mac Intyre lists five trademarks of *missa breves*: (1) polytextuality, (2) no fugues, (3) few solos, (4) simple straightforward style and scoring, (5) composition of the Kyrie and Gloria as single movements.[167]

The use of polytextuality resulted from a need to compress the text, particularily in the longer movements such as the Gloria and the Credo. Haydn used polytextuality in all three of his *missa breves*. The main problem it created was a lack of textual clarity. Haydn used different methods to emphasize the text when employing this technique; these included: the use of homophony, giving more than one part the same words, contrasting articulation of one part against the others, setting the text in the soprano, and use of imitative entries with different words.[168] Other methods of textual compression included intoning the beginning of the movement and simply omitting a portion of the text.[169]

The use of true fugue in *missa breves* is rare; rather, imitation is utilized to create the impression of a fugue. This type of treatment often occurs where fugues might traditionally appear.[170] Most movements in these short masses are straightforward, unsectioned and often through-composed. The Benedictus was the only movement in

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[167]Mac Intyre *The Viennese Concerted Mass*, 111.

[168]Gilbert, "Haydn's First Mass," 20.

[169]Ibid, 19.

[170]Runestad, "The Masses of Joseph Haydn," 119.

which composers used a more elaborate setting.[171] Overall, as Elwyn Wienandt states, "the *Missa brevis* represents simplicity as well as brevity."[172]

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[171]Runestad, "The Masses of Joseph Haydn," 119.

[172]Wienandt, *Choral Music of the Church*, 211.

CHAPTER III

AN ANALYSIS OF HAYDN'S *MISSA BREVIS SANCTI JOANNIS DE DEO*

General Aspects

Many aspects of Haydn's mature compositional style may be observed in the *Missa brevis Sancti Joannis de Deo.* In this mass, the trends and traditions of the Viennese Classical mass are observed by Haydn, but within the framework of his own creativity and musical language. Conservative aspects are mixed together with aspects that point toward Haydn's late mass style. This *missa brevis* was written halfway through Haydn's life, and at the halfway point of his years spent writing masses; it is the seventh of fourteen masses. From the perspective of his *missa brevis* composition it can be viewed as a microcosm of Haydn's compositional style as he applied it to the mass.

As mentioned above, Haydn showed a preference for the key of B-flat in his late masses and oratorios. B-flat was his choice for the *Missa brevis Sancti Joannis de Deo* as well. Every movement, with the exception of the Benedictus, begins and ends in this key. Haydn has often been criticized for the "cheerful" quality of his masses. He is said to have thought more about salvation than sin when it came to expressing the text of the mass.[173] The general affect of cheerfulness is present in this mass as well. Perhaps this

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[173]Mac Intyre, *The Viennese Concerted Mass*, 56.

affect is related to the key of B-flat major which is described by Christian Friedrich Daniel Schubart in his list of key characteristics as a key used to express "cheerful love, clear conscience, hope, [and] aspiration for a better world."[174] The key of B-flat also presents opportunities to modulate easily to its dominant (F major), subdominant (E-flat major), submediant (G minor) and supertonic (C minor). Haydn utilizes these keys within the movements of this mass to express the text more vividly than if he just remained consistently in the tonic. Certainly he was aware of the characteristics and affective potential of these keys.

The instrumentation of the mass is the so-called Viennese Church trio which consists of two violins and continuo. The continuo consists of organ, cello and bass. Haydn uses continuo in all of his masses; this practice can be considered a conservative trait in his mass compositions.[175] Both the cello and bass are necessary parts of the continuo. They double each other for the majority of the mass, but there are some sections where the two instruments play *divisi.* Haydn treats the instruments idiomatically. When the instruments double the voices, it is generally not strict *colla parte* doubling, but a freer type that allows for doubling in different octaves and is almost always in an elaborated version. At times the instruments are given the role of providing melodic interest and unity within a movement, particularily if there is polytexuality and

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[174]Rita Steblin, *A History of Key Characterisitcs in the Eighteenth Century and Early Nineteenth Century* (Ann Arbor, Michigan: UMI Research Press, 1991).

[175]Runestad, "The Masses of Joseph Haydn," 241.

an emphasis on text declamation in the vocal parts.

A major portion of this short mass is built of homophonic declamation. As with most *missa breves*, there is little room for a true fugue. Fugue-like imitation is substituted instead in spots where Haydn wishes to retain the sense of the traditional use of fugue. The use of imititation retains the flavor of *stile antico* while avoiding lengthiness. Haydn displays a cleverness in the way he constantly varies the way he presents the homophony so that it appears that the texture is changing even when it really is not. [176] This is especially important in view of the fact that all the movements except the Benedictus are sung *tutti*. This mass was probably first performed with such a small group of singers that, according to J. P. Larsen, any changes between solo and *tutti* would not have amounted to much contrast. [177]

An Analysis by Movement

To explore further Haydn's use of key, instrumentation, texture and form, the manner in which he set the text (use of rhetoric), unifying elements and other important stylistic considerations, it will be helpful to examine the *Missa brevis Sancti Joannis de Deo* movement by movement. Key characteristics will be discussed as they relate to the choices Haydn made concerning the mass text. The characteristics will be drawn from Christian Friedrich Daniel Schubart's list of key characteristics, as presented in Rita

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[176]Larsen, "Haydn's Early Masses," 146.

[177]Ibid, 144.

Steblin's *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. Melodic material, as it relates to the issue of meaning in the mass, will be considered in light of Deryck Cooke's method of analysis for meaning as discussed in his book *The Language of Music*.

Kyrie

The Kyrie establishes the mood of the mass.[178] Haydn begins this mass in a stately and solemn manner. There is no instrumental introduction; the voices enter on the downbeat, all on a B-flat. While dispensing with an introduction is common in *missa breves*, this beginning is unusual in other ways. Typically, Kyries started off in a quick tempo, usually allegro, and began at a dynamic level that was attention getting.[179] Haydn chose adagio for a tempo and piano for a beginning dynamic marking. While this is not typical, it certainly reflects the mood of the Kyrie text, an earnest request for mercy directed toward the God-head. The immediate dynamic contrast from piano to forte which is repeated throughout the movement demonstrates a different manner of entreatment, equally as valid. This unusual soft and slow beginning of the mass is balanced by an equally unusual ending to the mass (discussed below).

When the opening melodic gesture is examined utilizing Deryck Cooke's method of analysis, the pattern 1-2-3-4-5-4-3 is found in the soprano. The rising melody (tonic to

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[178]Mac Intyre, *The Viennese Concerted Mass*, 137.

[179]Ibid, 152.

dominant) expresses a feeling of active joy, while the fall from the dominant to the major third somewhat subdues the assertiveness of the feeling and adds an attitude of gentleness. Adding the cheerful and hopeful characteristics of B-flat major to Cooke's characterizations further illuminates the affect Haydn creates in these opening measures. Ending on the third rather than the dominant or the tonic creates an open-endedness to this plea for mercy which is first presented as a polite request. The 5-3 gesture acts as a question mark in this opening statement. The repeat of this melodic gesture, however, two measures later is of a different character. At a louder dynamic level and with a dotted rhythm, this gesture in no longer quietly polite. It now expresses an insistence at being heard and answered, though not without an attitude of respect. Throughout the mass Haydn frequently ends melodic gestures on a third, including the final cadence. The significance of this gesture will become more clear as the rest of the mass is examined.

The Kyrie utilizes the standard rounded ternary form with a varied reprise. (Haydn preferred the use of a varied reprise as compared to a straight ABA form.[180]) Beginning in B-flat major, the Kyrie I modulates to the dominant, F major, just before the Christe section. There is a return to B-flat major at the beginning of the Kyrie II. The melodic material of the first Kyrie also returns at the Kyrie II, though in a somewhat altered fashion.

It is traditional for the Christe section to contrast with the Kyrie, for now the text

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[180]Mac Intyre, *The Viennese Concerted Mass*, 152.

is invoking Christ, the God-man instead of the God-head.[181] Here Haydn allows pain to enter the plea, perhaps because of the humanity of Christ and Christ's pain and suffering. After a strong opening gesture on F major, Haydn suddenly inflects the relative minor by using the minor subdominant, tonic and minor dominant. He even uses the rhetorical gesture of *parrhesia* (defined in chapter one) for the first "eleison." The stark tritone between alto and tenor creates a true feeling of anguish to accompany the idea of asking for mercy.

With the return of the Kyrie comes the return of joy and hope. The sopranos even rise to the sixth scale degree, a high G, adding an extra lift of joy that was not present in Kyrie I. This is the highest note that is sung by the choir in this mass. Haydn uses it in other movements as well, always to emphasis the feeling of joy.

Gloria

Because no liturgical activity seperates them, the Kyrie and Gloria are sung back to back within the liturgical service. It is not surprising in this mass then, to find that the tempos of the two movements are directly proportional to each other. The tactus in the Gloria is exactly twice as fast as that of the Kyrie. This relationship is a natural one, and any other proportion would seem to be unnatural. The contrast between the two movements is further emphasized by contrasts of meter and affect.

One of the first things that is noticeable in the Gloria movement is the extreme

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[181]Mac Intyre, *The Viennese Concerted Mass*, 195.

polytexuality used. Since the Gloria has one of the longer texts in the mass, it is often treated polytextually to shorten it. The opening "Gloria in excelsis Deo" is intoned by the celebrant. Then each of the four vocal lines homophonically declaims a separate part of the Gloria text. To bring unity to this jumble of ideas, Haydn gives the instruments a melodic and rhythmic motive that is constantly passed back and forth between the violins and the bass.

The opening melodic gesture in the bass line is significant. The rhetorical symbol Haydn uses to set "et in terra pax hominibus" is the traditional variety of *hypotyposis* (defined in chapter one) used for these words, a type of motive called *catabasis*. This descending musical idea depicts the textual idea of peace coming down to earth. In Cooke's terms, the 8-5-3-1 gesture expresses the idea of incoming joy, of welcoming blessing and comfort. Since it is loud, it also carries with it a sense of confidence. The instrumental motive used throughout the beginning of the movement also expresses this type of incoming joy. Primarily outlining the major triad in a descending motion, the motive portrays joyful energy by its use of an octave leap, running sixteenth notes and staccato ending. Besides lending unity to the movement, this instrumental motive also adds character.

At the "cum sancto" the polytextuality disappears. Haydn must have decided that it was important to emphasize this portion of the text. The declamatory nature of the setting and the solid return to the tonic key of B-flat adds emphasis. The text here is translated as "with the Holy Spirit in the glory of God the Father," and is set in the major

ascending pattern, which both depicts the direction of heaven and the outgoing joy present in the text.

The use of a fugue at the end of the Gloria was a traditional practice in the Viennese Classical mass. Haydn shows his knowledge of this tradition within the confines of a thirty-one measure movement with a suggestion of fugal writing in the concluding "amen."[182] The parallel thirds Haydn uses--first in the women's voices and then in the men's voices as they echo the women--express a sweet joy. An almost childlike simplicity is heard in the first "amens," emphasized especially by the rise to the sixth scale degree, G, in the soprano voice. The final measures return to the earlier feeling of confident, incoming joy with a final "amen", built on the 5-4-3-2-1 pattern.

Credo

Traditionally the Credo is divided into three sections. Each section is concerned with different concepts of the text ideas. Haydn follows the traditional plan of the tripartite form with the first section of his Credo being in a fast duple, the middle in a slow triple and the last a fast triple.[183] Since this is another long text to set, Haydn again resorts to polytextuality. Important parts of the text, however, are not set in this manner.

The first section is dominated by the opening melodic gesture found in the soprano statement "Credo, credo in unam Deum" (I believe, I believe in one God). The

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[182]Larsen, "Haydn's Early Masses," 146.

[183]Mac Intyre, *The Viennese Concerted Mass*, 361.

first statement of this melodic idea is doubled by the strings in an ornamented version, and is repeated by the strings two more times. Very clearly built on a 1-2-3-4-5-6-5-4-3 pattern, it expresses a joy that is full of purity and innocence by rising from the tonic through to the sixth scale degree and falling back to the dominant. It continues, however, to descend to the third and stops there. Again this gesture seems to suggest a gentleness, and to temper the forthrightness of the joy being expressed. Again it leaves an open-ended feeling.

Haydn staggers the polytextual entrances in this first section to allow the listener to be able to discern what section of the Credo text is being stated by which voice. Even though it is difficult to hear, Haydn still chooses to use *catabasis* (defined in chapter one) to emphasize the words "descendit de coelis" sung by the tenor . Again this is a traditional place in the text to use rhetoric.

The first section modulates from B-flat major to the dominant, F major. The second section is tonally unstable. The choices of key in this section fit the affect of the text. Beginning with the "et incarnatus est," which is about the mystery of the incarnation, Haydn quickly moves through three tonal areas, F, B-flat and E-flat in the space of seven measures. He does this by adding a minor seventh to each tonic chord, thereby tonicizing its subdominant. Finally he lands on C minor at "Spiritu Sancto" and immediately goes to a German-sixth chord for "ex Maria Virgine." The use of an augmented-sixth chord at this point is an interesting choice. In her article on the *Missa brevis in F*, Nina Gilbert points out that Haydn almost exclusively used augmented-sixth

chords within the mass to highlight the words "peccata" and "misere nobis," words that are associated with pain and misery. [184]

The general melodic gesture Haydn uses for both the "et incarnatus" and "ex Maria Virgine" is a minor 1-(2)-3-2-1 pattern which expresses the feeling of being trapped and doomed. While the unstable tonality may reflect a sense of mystery surrounding the incarnation, the melodic content, the arrival at a minor key and the dissonance of the augmented-sixth chord paint a picture of what the incarnation meant to Christ. While it represents hope of salvation to mankind, to Christ it meant trapping himself in a human body and beginning the journey towards pain and death.

This entire middle section of the Credo is through-composed and free of polytextuality. This illustrates the importance Haydn must have placed on this text since this type of treatment greatly increased the clarity of the words but also increased the lenght of the movement. The sudden use of a unison texture for "et homo factus est" brings further emphasis. The clear minor 8-5-3-1 pattern carries with it a sense of acceptance and yielding to the doom Christ faces. The use of diminished seventh chords expresses the painful humility of Christ's humanity and foreshadows the agony of the crucifixtion.

Still in C minor, a key characteristically used to depict despair, the "crucifixus" is set as a descending chromatic line that falls a perfect fourth. This chromaticism is an example of *pathopoeia*, a rhetorical device reserved for expressing extreme pain and

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[184]Gilbert, "Haydn's First Mass," 23.

anguish. This is one of the common ways composers of the Viennese Classical mass chose to set this text.[185] The agitated accompaniment is also traditional, but the use of pianissimo is unusual. Haydn uses the softest dynamic marking of the mass to create a unique type of climax.

Modulating to G minor, a key used to depict bitterness, for "passus et sepultus est," Haydn begins a new descending motion that ends on a soft unison. This gesture, which uses a tritone between the soprano and alto (an example of *parrhesia*) to highlight the sorrow, paints the picture of Christ's death and burial.

Before the tenors and basses even finish singing about Christ's burial, Haydn begins the last section of the Credo, the "Et resurrexit" section which begins with the reference to Christ rising from the dead. For this section Haydn returns to a fast tempo (Allegro), and eventually returns to a major mode. Significantly he chooses to bring back the music of the Gloria at this point. It is noticeable especially in the soprano line and the return of the instrumental motive. This return contrasts strongly with what Karl Geiringer calls "the deeply felt Crucifixus,"[186] A return to joy is expressed vividly. The melodic reiteration here also serves to create unity within the mass.

The repeat of the music of the Gloria is interrupted by a new idea at the words "et unam sanctum catholicam." This section of the text was often set with two or more voices in unison and with several repetitions on one tone to emphasize the oneness of the

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[185]Mac Intyre, *The Viennese Concerted Mass*, 383.

[186]Geiringer, *Haydn: A Creative Life in Music*, 278.

church.[187] Here, in the midst of polytextuality, Haydn gives both soprano and alto the same words in unison. While the tenor and bass line have a different text, they also have the same general melody, as do the strings. The result is a basically unison texture. This section is in F major, and there is an emphasis on and reiteration of the tonic in all voices which serves to further express the concept of solidarity.

At the text "Et vitam venturi saeculi," the movement returns to the tonic of the mass, B-flat major, and to the repetition of the Gloria music begun in the "Et resurrexit" (more precisely a repetition of the "cum sancto spiritu" music). As in the Gloria, the text again expresses a look toward heaven as eternal life is contemplated. Again the ascending melody captures this idea and expresses the outgoing joy that accompanies it. Traditionally in the longer masses the Credo ends in a fugue, as was common for the Gloria. Therefore the repeat of the fugue-like imitation on the "amen" is just as appropriate here as it was in the Gloria.

Sanctus

The imitative polyphony that Haydn chooses to begin the Sanctus is traditionally used in this position to portray an eternally present God.[188] God, specifically his holiness, is the subject. The 6/8 meter and rhythm Haydn uses for this movement is somewhat unusual and suggest a sense of majesty. There is a certain breadth and expansion to the

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[187]Mac Intyre, *The Viennese Concerted Mass*, 414.

[188]Ibid, 473.

opening "Sanctus" rhythm of two dotted quarter-notes followed by an eighth rest. The word "Domine" is imbued with a sense of regality as well in its rhythm. The combination of a polyphonic texture and an expansive, regal rhythm here partially reveals the character of God Haydn is trying to capture.

The melodic content and use of tonality in this opening section of the Sanctus further illuminate what Haydn is trying to say here. The basic melodic gesture can be looked at as either 8-7-6-5 pattern in the major mode, or 5-4-3-2-1 pattern in the major mode. Both patterns have essentially the same meaning: they reflect an incoming joy, a sense of fulfillment, and perhaps especially in this case a sense of confidence. It is important to notice the smaller 5-3 gesture within the general 5-4-3-2-1 pattern . This gesture happens in both the tenor and soprano entrances, and remains in the ears of the listener as a melodic idea more readily than the bass and alto entrances. Haydn gives this gesture a chance to be heard by writing a rest in the paired voices on the beat the third scale degree is heard. This small gesture lends a gentle sense of human wonder to the bigger picture of confidence and joy in God's majesty.

The tonality fluctuates in the opening polyphonic section. Beginning on the tonic of the mass, B-flat major, the sudden presence of A-flats begin to create a tonal question. The A-flats suggest the subdominant, as does the plagal cadence between the second and third measures and the tonicization of the subdominant in measure four. The presence of this key at this point is not a mystery. As Bruce Mac Intyre points out, typically "in the Sanctus there is a greater emphasis upon the subdominant than in any

other part of the Mass."[189] However in this Sanctus the subdominant is only momentarily pointed at. The tonality continues to be obscured in measures six through nine until Haydn cadences to a G major chord in measure ten. The tonality of G major is somewhat of a surprise at this point. The subdominant (E-flat major) or the submediant (G minor) would be less of a surprise. This is the first and last time G major is emaphasized in the mass. Perhaps Haydn uses it to close this section about the Holy God purposefully. The arrival of G major has a peacefulness and tenderness to it. Perhaps it is a partial answer to the 5-3 question, a key to the way Haydn chose to view God.

The "Pleni sunt coeli et terra" section is set with a texture of choral declamation. Haydn modulates efficiently to C minor for the first statement of this text, and then drops suddenly back into B-flat major for the second statement. In this context the B-flat statement acts to reassure the first. The return to the tonic of the mass gives it the feeling of solidness and arrival. The octave drop in the bass line in both statements illustrates the distance between heaven and earth being bridged by God's glory. It is another example of traditional use of *hypotyposis.*

The third and final section of the Sanctus, the "Osanna," returns to an imitative texture. While the Sanctus is a through-composed movement, the positioning of contrasting textures within the tripartite structure creates a sense of balance. This setting of "Osanna" is the closest Haydn gets to a true fugue in this mass. The use of fugue or

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[189]Mac Intyre, *The Viennese Concerted Mass*, 419.

fugato at the "Osanna" occurs in about two-thirds of Viennese Classical masses.[190] It could be used here to depict the idea of a crowd shouting as they first did at Christ's triumphant entry into Jerusalem.

The beginning of the imitative entrances holds some clues to the affect of this section. The melodic pattern of 5-3 is present again, followed by a leap up of a minor sixth. This leap is an example of *exclamatio*, and illustrates the joy and energy present in this text. The 5-3 idea is interesting because the listener almost expects to hear a fall to the tonic instead of to the third when the bass enters with the first "Osanna." This expectation is not satisfied until the last cadence. The 5-3 pattern is used again as a kind of question waiting to be answered.

The general melodic gesture of the entire "Osanna" section is a 1-5-6-5-1 pattern in major. The rise to the sixth scale degree is a gesture that expresses maximum joy, a joy that is pure and innocent. Possibly this could relate to the joy of the throng that first greeted Christ as their Messiah. This is similiar to the melody that opens the Credo, except that in this case the melody falls all the way back to the tonic instead of stopping on the third scale degree. It is interesting that Haydn repeats the ending "Osanna" music twice, once forte and once piano, but both times the final cadence and return to the tonic is forte, creating a sense of confidence and strength to the statement of joy.

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[190]Mac Intyre, *The Viennese Concerted Mass*, 473.

Benedictus

The Benedictus of the *Missa brevis Sancti Joannis de Deo* bears the unmistakable stamp of operatic influence. This movement is often performed by a soloist in Viennese Classical masses. In this Benedictus there are really two soloists, the soprano and the organist. Both display virtuosity influenced by the Neapolitan school. According to H.C. Robbins Landon, the use of the organ as a concertato instrument within the mass in this manner "has always been regarded as something of an Austrian speciality."[191] This focus on the organ is also why the mass has the nickname *Kleine Orgelmesse.*

Haydn chooses to use the form of a binary aria for this movement. This is the most common form used in the Viennese Classical mass for a closed solo number.[192] The movement begins with the organ solo serving as an opening ritornello. The key of the movement is E-flat major, the subdominant of the mass. The subdominant is commonly used for the Benedictus. The soloist's first statement begins in E-flat major and modulates to the dominant, B-flat major. The ritornello is then presented in the dominant, after which the soloist returns with a variation of the first statement and modulates back to the tonic. This is followed by a third return of the ritornello, again in E-flat major.

This movement is the longest and slowest movement of the mass. The soprano solo has ample time to display a virtuosic and operatic character. At the time Haydn was

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[191]Landon, *Haydn: The Early Years*, 87.

[192]Mac Intyre ,*The Viennese Concerted Mass*, 127.

writing this mass, he was steeped in opera production at Esterhazy. The composition of this movement must have come easily to him. Despite the obvious operatic influence however, this movement stays true to the expression of the text. Haydn uses expressive appoggiaturas to stress the words "benedictus" and "venit" over and over again. The use of parallel thirds between the violins emphasizes the pastoral quality of this movement.[193]

The return of the "Osanna" music used in the Sanctus at the end of the Benedictus is traditional. In this case there is a slight variation, a result of connecting the "Osanna" to the end of the Benedictus. The bass entrance serves to modulate back to B-flat major, beginning on an E-flat instead of an F and is extended by one measure. With the entrance of the tenor the music becomes an exact repetition of the first "Osanna" section.

Agnus Dei

Beginning in the seventeenth century, it was traditional for the entire Agnus Dei movement to be divided into two connecting sections, the "Agnus" and the "Dona."[194] The text of the "Agnus" contains three statements, which in this case naturally lends itself to strophic variation. Haydn begins this movement in B-flat major, but each "Agnus Dei" variation leads into and continues in a new key. Each time it is the dissonant diminished seventh Haydn uses to emphasis the word "miserere" that leads to the next key. The keys used here are G minor and C minor, the two keys used in the "Et

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[193]Mac Intyre, *The Viennese Concerted Mass*, 474.

[194]Ibid, 479.

incarnatus" section of the Credo. Here again they serve to portray the pain and suffering of Christ's sacrifice.

The bass opens with a falling octave through the dominant, an 8-5-1 motive. The absence of the third adds a starkness to this invocation of the Lamb of God even though in a major mode. Interestingly, the violins have the same accompaniment that Haydn used for the "crucifixus." This accompaniment returns with every "Agnus Dei" statement, reminding the listener of the fact that this "lamb" was once slain.

The sudden dynamic contrasts in this opening "Agnus" section are typical of Viennese Classical masses. There is a similarity between the Kyrie and the Agnus Dei in these fluctations between piano and forte. Both movements directly address God first in a humble, quiet and polite manner, and then in a louder, more passionate and demanding manner. The harmonic unrest and the chromaticism (*pathopoeia*) Haydn uses to set "miserere" is a tradition of the Viennese Classical mass. [195] Word accents are particularily affective here. All this serves to dramatize and intensify the three pleas that make up this opening section.

The closing "Dona" section is somewhat atypical of Viennese Classical masses. Usually there is a tempo change to a quick and lively tempo, contrasting with the adagio of the "Agnus" section. Often there is a repetition of the Kyrie music, the "cum sancto" music of the Gloria, or the "et vitam" music of the Credo.[196] Haydn does none of these

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[195]Mac Intyre, *The Viennese Concerted Mass*, 500-515.

[196]Ibid, 525-550.

things. As Runestad points out, "Haydn renounces the usual fast music normally found at the 'Dona' and maintains the 'adagio' tempo to the conclusion."[197] The return to the tonic of the mass at the beginning of the "Dona" section, and the use of imitation, however, are not unusual.

The "Dona" is comprised of two separate, yet related, "dona nobis pacem" ideas. The first "dona" idea contains the melodic gesture of 5-6-5, an expression of pure and simple joy. This is restated at the dominant level, and when stated for the third time, (again at the tonic), "pacem" falls downward as if bringing the idea of peace down to earth from the heavens. Now, as if peace on earth remains elusive, God is again called upon. This is the first time a fortissimo has been used in this mass. The powerful entreaty ends using the 5-3 gesture. Again it has the affect of asking a question, possibly in this instance the inquiry "God, are you listening?" This leads into the second "dona" idea which is much more in the form of a question or a plea than the first idea, as if to ask if peace is really possible. After one last forte "Agnus Dei" Haydn closes the mass with a pianissimo statement of "dona nobis pacem." As Karl Geiringer states," this fits with the text idea but is not a traditional way of constructing music."[198] Ending a mass with such a soft dynamic is indeed unusual. What is just as significant is the melodic gesture with which Haydn chooses to end. It is the 5-3 idea that has been heard throughout the mass. While ending on a major third leaves the impression of hope, this

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[197]Runestad, "The Masses of Joseph Haydn," 137.

[198]Geiringer, *Haydn:A Creative Life in Music*, 278.

quiet, unobtrusive ending almost seems to end with a question instead of an answer. But perhaps Haydn's answer, instead of dogmatic assurance or joyful exuberance, is a quiet and gentle reminder that peace remains elusive, a never ending quest while on this earth.

CONCLUSION

The Viennese Classical mass was a synthesis of styles based on traditions from the past and emerging trends. As a youth Haydn was directly exposed to a large number of masses by contemporary Austrian composers during his time as a choirboy at Saint Stephen's Cathedral. His earliest masses reflect a youthful tendency to remain within convention and compose building on familiar models. As Haydn's compositional style matured, however, his masses took on a more personal quality. The *Missa brevis Sancti Joannis de Deo* reveals both conventional and personal qualities.

Viewing this mass within its historical context, it becomes apparent that Haydn both uses many traditions and trends, and also departs from them. When he remains within the traditions of the Viennese Classical mass, it is often to enhance and communicate meaning to the text. His departures from tradition, however, likewise orginate in his expressive search for meaning. These compositional decisions reflect a personal statement. Sometimes the rebellion from tradition emphasizes meaning most clearly.

As discussed in chapter two, the *Missa brevis Sancti Joannis de Deo* is considered to be one of Haydn's most popular masses today, largely because of its accessibility. It is relatively easy to perform and readily appreciated and understood by congregations and audiences. While the work superficially appears to be the "light and

pleasant composition" that Larsen describes, there is also a deeper level of meaning. This is not a revolutionary work. It remains within the musical language of the Classical period and within the confines of a typical *missa brevis*. Yet Haydn manages to express unique and personal insights through this setting of the mass text.

Perhaps Haydn's expressive intent in the *Missa brevis Sancti Joannis de Deo* can be summarized by his choices of key and his repetition of key melodic gestures, particularly the 5-3 gesture. The overall mood of the mass is one of joy, though different types of joy are expressed. Sometimes the joy is pure and simple, as in the opening of the Credo. Sometimes it is shadowed by pain, as in the "Christe" of the Kyrie, the "et incarnatus est" of the Credo, or the opening of Agnus Dei. Haydn seems to be very aware of the presence of pain in the world and he does not gloss over its presence in the mass text; in fact he often gives the "painful" passages special treatment. Joy reigns in this mass, however, and it is a joy further defined by the hopefulness and desire for a better world depicted by the key of B-flat major.

The 5-3 gesture used throughout the *Missa brevis Sancti Joannis de Deo* is perhaps one of the most personal ideas Haydn expresses. Its open-endedness could be a reflection of Haydn's own questions regarding his faith, or an expression of unwillingness to be dogmatic. The use of this gesture of a final musical idea illustrates that this mass is not a trite treatment of this familiar text, nor a formulistic composition designed to please the ears only.

Haydn's faith becomes a real, almost tangible quality in this mass. It can be

experienced through the music; different aspects of it are captured in different movements, but it is perceivable throughout. While this mass cannot be considered a definitive answer, Haydn expresses a number of clear ideas regarding his attitude toward God, Christ and our life on earth. Significantly, the final idea presented is the hopeful joy presented through the mass, but communicated in a contemplative manner. Haydn does not pretend to have all the answers. He has expressed his own beliefs through the musical tradition of the Viennese Classical mass and the ingenuity of his own creativity; in the end the listener is left to consider her or his own ideas about suffering, peace, hope, and joy.

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